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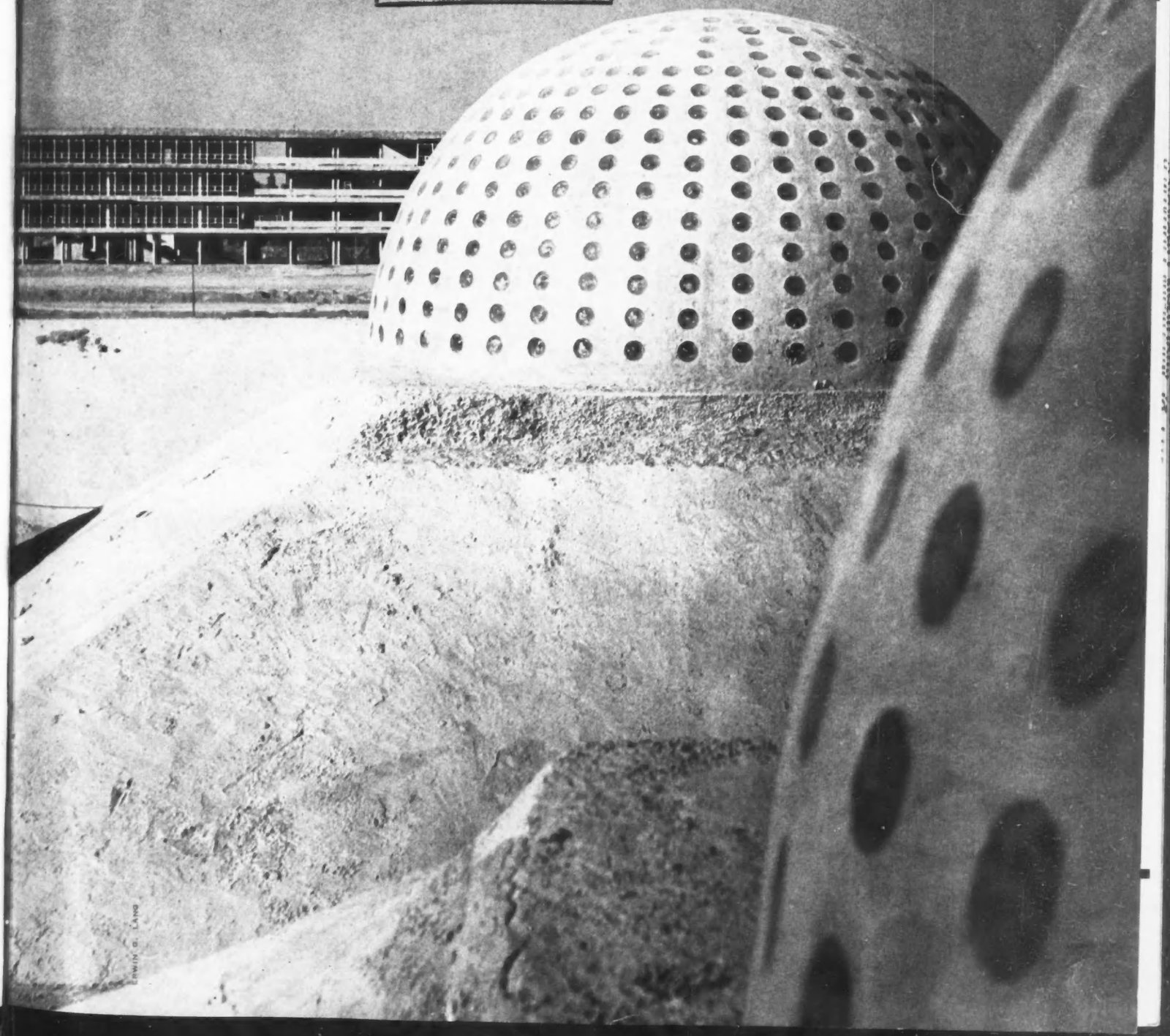

ERWIN G. LANG

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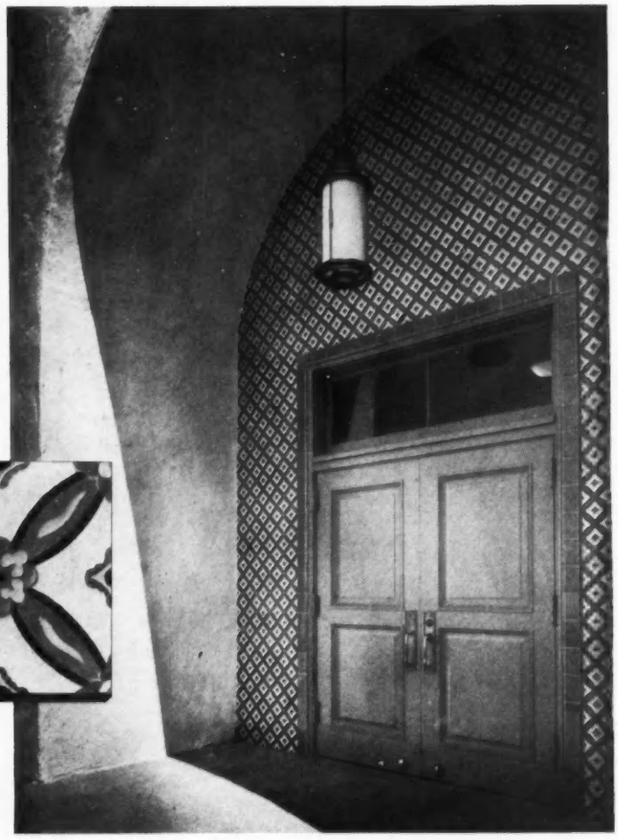

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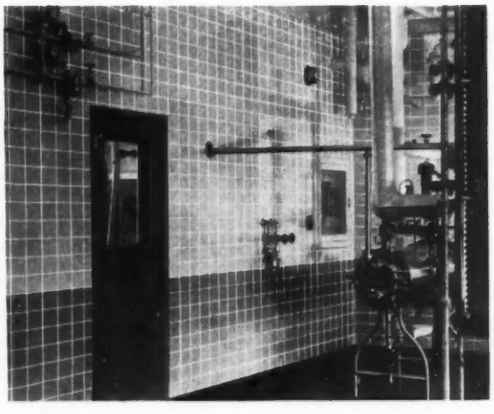
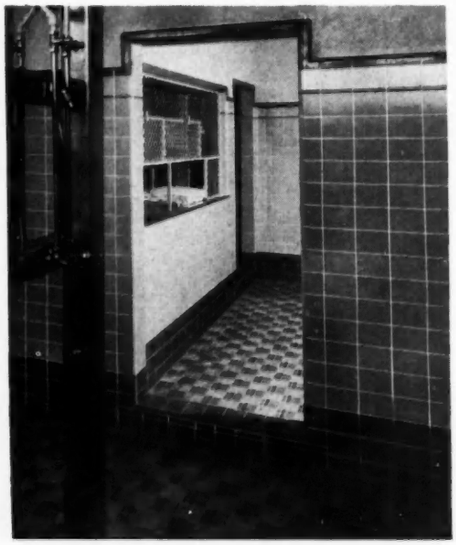


SANITATION and easy maintenance dictated Hermosa Tile in this Dairy Processing Laboratory.



FUNCTION and sanitation dictated Hermosa Tile in all shower-rooms and lavatories.

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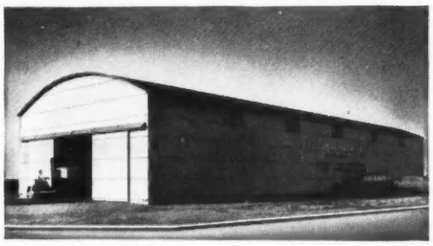
PANEL DISCUSSION

Builder Saves $10 Per Square With Douglas Fir Plywood



With unlimited choice of building materials, Rusdick Lumber Sales chose plywood siding for its new Tacoma, Wash. warehouse and the builder reports the panels cut construction costs by $10 per square. "We chose plywood because we like a smooth, flush exterior surface but cost was an important factor and plywood was cheaper," says part-owner Russell Ross.

MacDonald Building Co. designed and built the new structure. According to L. B. MacDonald, plywood afforded the least expensive satisfactory construction. He estimates the in-place cost of plywood, unpainted, with studs 16″, o.c., and metal flashing, at $68 a square—some $10 less than the in-place cost of other siding combined with the necessary sheathing.

The building is 50′ by 150′, 20′ high to the roof trusses. PlyShield grade plywood, 5/8″-thick, was used as a combined siding-sheathing. Panels were applied horizontally with metal flashing.

PlyForm Grade Plywood Now Made In Two Types

The familiar PlyForm grade-name now identifies special concrete form grades within both Interior and Exterior-type fir plywood. Exterior PlyForm replaces the old Exterior Concrete Form grade-name. Identified by the new diamond-bar symbol shown above, Exterior PlyForm with 100% waterproof bond is intended for use where forms will be used until the wood itself is worn away. Simultaneously, the highly moisture-resistant glueline of Interior PlyForm has been fortified for better service, and up to 10 or 15 re-uses may be expected although glueline is not permanently waterproof.

Tests Prove Plywood's Great Resistance To Lateral Loads

New design data proving the extra strength and rigidity imparted by plywood subfloors and roof sheathing have been developed by plywood research engineers, culminating 14 months of tests. The new design data permits architects and builders to specify plywood floor and roof construction in schools, commercial and industrial buildings with full confidence that the structure will withstand the great lateral stresses caused by windstorms or earthquakes.

Plywood Thickness	Nail Size	Shear (lb-per-ft.-width) 2⅜" framing		
		Nail Spacing on all panel edges		
		6"	4"	3"
5/16", ⅜"	6d com.	185	280	315
⅜", ½", ⅝"	8d com.	265	400	450
½", ⅝"	10d com.	320	480	545

Tabulated shears should be reduced one-fourth for other than wind or seismic loads. Diaphragm width measured parallel with load.

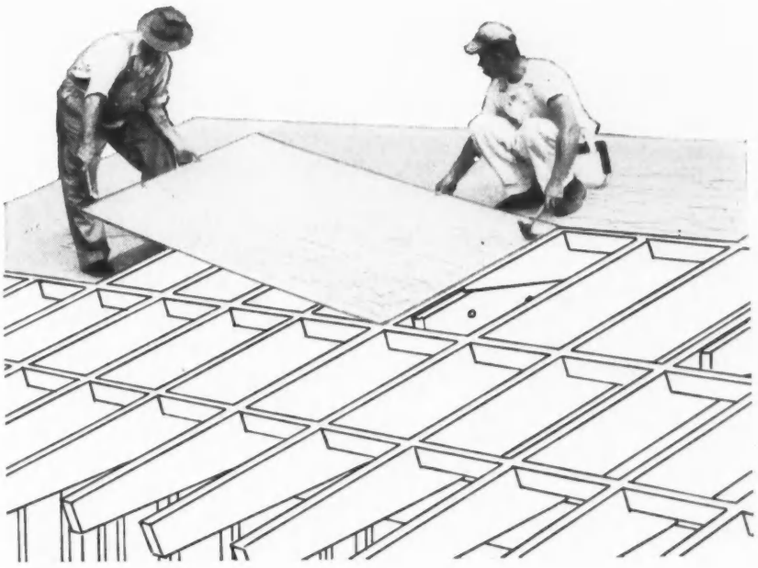
As one result of the tests, Uniform Building Code has been amended to permit greater allowable lateral loading for plywood diaphragms as shown above in condensed form. Complete data is available from Douglas Fir Plywood Association, Tacoma, Washington.

Plywood Helps Complete Rush Job On Schedule

A crew of 25 men completed construction of the new Lakewood (Wash.) Branch of the Puget Sound National Bank in 10 working days to hang up what might well be a record for buildings of its kind.

The final decision to rush construction of the 2,600 sq. ft. building was made by bank officials only 18 days before job completion. Architects Lea, Pearson and Richards went to work to meet the "impossible" schedule. To give the builder every opportunity to save time, they turned to virtually all-plywood construction. Drawings and specifications were completed within a week and work was begun under the direction of O. D. Parker, building superintendent for Ketner Bros., Inc., contractors.

According to both builder and architect, plywood made possible the speed of building. The big panels were used for combined siding-sheathing, gable ends, interior paneling, roof decking and underlay floors. The plywood board and batten siding is painted barn red to contrast with white flush-surfaced gabled ends. Interior paneling is painted light green.



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Estimating Chart to Cover 1,000 Square Feet of Roof Area*

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1,056 sq. ft. ⅜" or 5/16"			1,200 ft. b.m. 1x8 shiplap		
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Carpenter 6 Hours			Carpenter 11 Hours		
Helper 3 Hours			Helper 5 Hours		
TOTAL COST IN PLACE.....			TOTAL COST IN PLACE.....		

*Data developed from Walker's "The Building Estimators' Reference Book"

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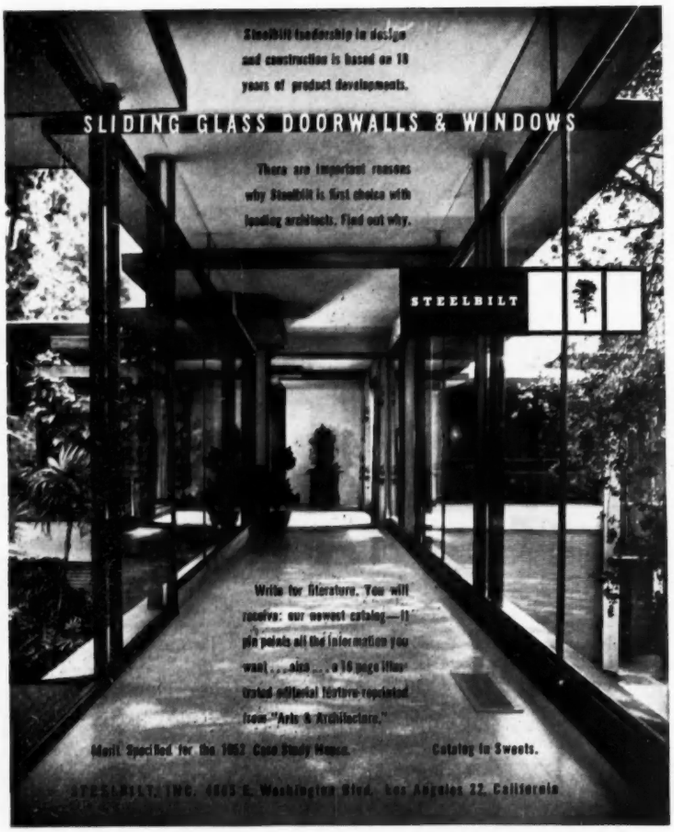
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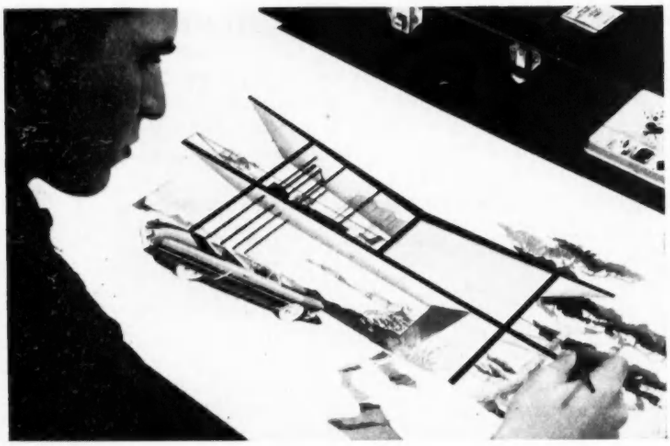

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THE ART CENTER SCHOOL

CINEMA

ROBERT JOSEPH

Belatedly (about 37 years,) but nonetheless welcome is the recent Supreme Court Decision which in effect declares that motion pictures come within the scope of the Bill of Rights and particularly the First Amendment which guarantees a free press and freedom of speech. Specifically the Supreme Court, by a unanimous vote, declared a New York ban on "The Miracle" unconstitutional; and it similarly declared a municipal ordinance of Marshall, Texas, prohibiting the showings of Twentieth-Century Fox's "Pinky" invalid. To the average filmgoer these truly historic decisions mean very little; to the motion picture industry, the principle behind the decision can mean a new production lease on life. Both the Motion Picture Producers Association, headed by Eric Johnston, and the American Civil Liberties Union were active in forcing the issue, and were instrumental in preparing the briefs which resulted in the final Decision.

The motion picture industry has suffered because of the prevailing attitude which insisted that the film was not a medium of communication, and, therefore, not within the protective scope of the First Amendment. Under the circumstances motion pictures—both foreign and domestic—have become the victims of State, municipal, county and local censorship in various parts of the United States. The Producers Association has waged a thirty seven year battle to limit the number of States and municipalities which still exercise censorship laws, and at present only New York, Pennsylvania, Maryland, Virginia, Ohio and Kansas, with Massachusetts censoring for Sunday shows only, are the States which have such laws. Ohio has one of the strictest laws which permits censorship of newsreels as well as feature films and short subjects. A statement by the Producers' Association reads: "One of the first things we shall do is to demand that censorship of newsreels be stopped. It is obvious from the Court's decisions that the continuity of censorship of newsreels in Ohio or wherever practiced is a clear-cut violation of the Constitution."

Film censorship began almost at the same time that the industry had its earliest start. Exception was voiced to the celebrated May Irwin-John C. Rice kiss in 1896 which was characterized as "a lyric of the stockyards." When the movies showed promise of being big business in the early 1910's, censorship moved in. Censors on every level became active as a means of raising State and municipal revenues—censorship was conducted by charging a fee for so much footage—and, of course, to protect moral standards. Selection of censors was by appointment, and political patronage didn't creep in, it slammed its way in. Today film censors are still appointed by Governors and/or mayors or municipal councils, and the political and pecuniary possibilities are naturally limitless.

In addition to the nagging inequities of censorship by councils of do-gooders, politicians, and, in general, people who seem to have been and still are singularly inept to do the job of keeping filth out of films without violating fundamental principals of freedom, was the 1915 Supreme Court Decision which upheld the constitutionality of motion picture censorship on the basis that films were both "business" and "frivolous entertainment" devoid of idea content. At that time Justice McKenna wrote "the exhibition of motion pictures is a business pure and simple, originated and conducted for profit, like other spectacles, not to be regarded, nor intended to be regarded, by the Ohio constitution, (Ohio was in the censorship business at that time,) we think, as a part of

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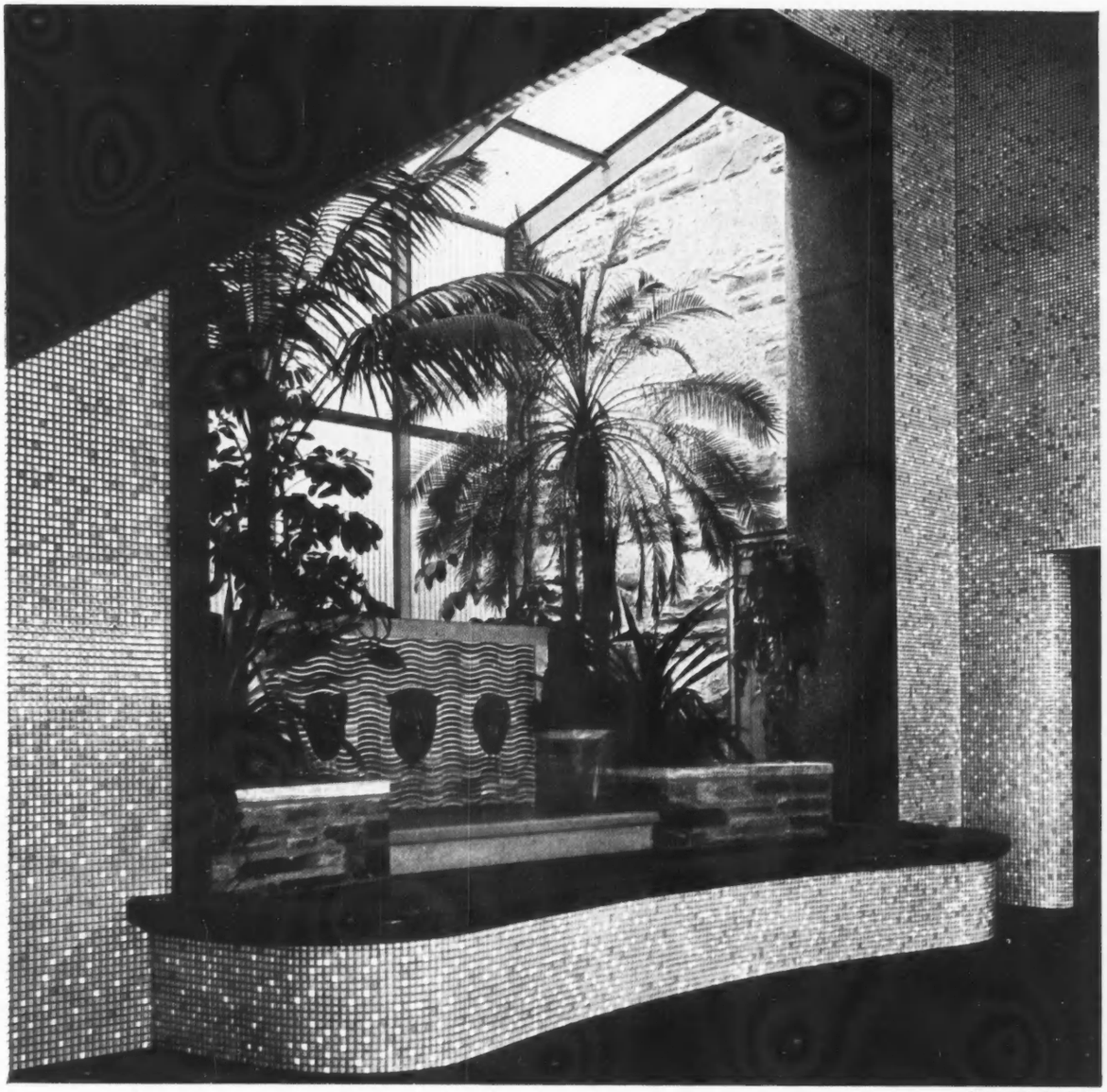

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the press of the country or as organs of public opinion."

Until "The Miracle" Decision this was the prevailing atmosphere of opinion which prevailed not only in the courts but the citadels of motion picture production itself—Hollywood and New York. Leading spokesmen in the industry have consistently and repeatedly insisted that the movies are entertainment, not to be confused with means of communication—(in this writer's opinion still the most powerful and the most persuasive, television notwithstanding.) Industry figures who have championed the motion picture's right not to be taken seriously have been injuring the stature of films. As expressed in this column before and quoting a Hollywood producer, "movies **are** propaganda for something—if only for love and the sanctity of marriage."

The Decision may be one of the instrumentalities to be used in bringing the motion picture industry back to its high entertainment and high box office level. It is no secret that Hollywood and New York movie-makers are frankly worried about the downward curve of attendance and the upward curve of film theatre closings. Nothing will reverse the trend of both curves like good pictures, and there is no compelling reason why Hollywood cannot continue to produce the kind of motion pictures which can attract its vast "lost" and "near-lost" audiences. Audiences will still go to good pictures, and the success of "The African Queen," for example, is proof of this fact.

By its insistence that movies are entertainment and nothing more, producers have alienated large segments of its once eighty million weekly movie-goers. Some producers have gone to considerable length to indicate in the strongest possible terms that their film productions are not to be taken seriously and are visual pablum. The Supreme Court Decisions may serve to stiffen the resolution of some movie-makers to make better pictures under the protection of this new freedom. Should there be any doubt in their minds as to the stand of their own Producers' Association, Eric Johnston, recently stated, "The Decision is all the more encouraging and gratifying, for it supports the position I have taken ever since I joined the motion picture industry in 1945. It is our position that the screen as a medium of communication is entitled to equal treatment in every respect with the press, including freedom from censorship and from discriminatory taxation and legislation."

The film industry does not understand the Decision to mean license for licentiousness; it is hoped that the Decision will, however, mean better pictures, more adult themes, and a return of the millions to the nation's theatre box offices.

MUSIC

PETER YATES

WHAT DOES THE PUBLIC LIKE?

What does the public like? The question has been interesting me for twenty years. While I have never staked my living on my judgment, I have risked a good many concert seasons by it; I have proved there are more ways of bringing public and music to a happy marriage than are approved by those who measure all triumphs at the box-office.

These are the four stages of box-office watching: 1. Give the public what it likes. This simple, honest approach soon leads to the second stage, which is as naive but less refreshing. 2. Give the public what I think it likes. A further step on the downward path precipitates the box-office watchers into either an uninformed or a sophisticated, and therefore the more dishonest, cynicism. 3. Give the public what pleases me. On the snob level this is known as giving the public what it ought to like, which is again the same as what pleases me. The final stage is black and damnable, and very common in professional management. 4. I give what I please. Thus in the long run box-office cynicism becomes a blind, worm-headed egoism.

Box-office watchers justify these steps in cynicism by the simple expletive: It works. I believe that this is untrue; and I contend that box-office watching is simply a lazy, unintelligent bad habit indulged in by managers who have lost interest in earning their salaries by their wits. Box-office watching produces ever bigger

and more unmanageable deficits, which call the bigger and more unmanageable subsidies; until a collapse occurs, and someone is called in who can be relied on, for a few years at least, to delight the public by giving thought to what it really likes.

Well, what does the public like? We're back where we started. The answer is plain enough. The public likes to be surprised by getting more than it expects. It wants more than its money's worth at least once or twice a season.

At the Metropolitan Opera in New York, for instance, the mighty Gatti-Casazza had reached the last, the most extreme condition of box-office cynicism. Under his later mindless suzerainty even the claque had become restless. He was replaced by Edward Johnson, who assembled new singers and exerted himself for a few years to renovate opera as a vocal art. The chief accomplishment of his regime was the discovery that Americans can sing. Born on the American continent, he had made a career in opera, and he assumed, sensibly enough, that others might do the same. His gentle intelligence did not fall below the second level of box-office watching. Give the public what I think it likes. His opinion was often mistaken, and the Met went down again.

Then by a flash of wisdom the powers behind the Metropolitan turned to Rudolf Bing, one of the makers of the Glyndebourne Opera, where people go into the English countryside to hear thoroughly prepared performances of opera well staged. Between that experience and coming to the Met, Mr. Bing helped put the Edinburgh Festival on the map, from which, to judge by the programs of the last two seasons, it is in danger of falling off again. Mr. Bing did not begin his New York career by calling for a popularity contest, which invariably produces the dead average of no judgment. Instead he drew from the active repertory such "difficult" operas as **Don Carlos** and **Cosi Fan Tutte**, refurbished the standard **Aida**, blew a magic wind of fun through the aging amusement of **Die Fledermaus**, spent his money wisely on new stage settings, called in the help of the technicians of decor and performance who have managed to keep alive the dramaturgically moribund Broadway theatre, and put on shows that drew crowds for the sheer wonder and beauty of hearing, seeing, and enjoying opera on the stage. Art does not follow public liking; the public taste follows art.

There is no reason to suppose that the public, or any segment of it, knows what it wants or could by any simple selection outline its wishes or its needs. The public is as weary of standardized programming as the critics, but neither public nor critics can tell the program-makers how to do their business. Every year thousands of Americans set out to Europe in search of fresh musical experience, which by necessity of competing for survival the European program-makers are learning to arrange. **Wozzeck** was the hit of the Salzburg Festival last season, but we had Berg's operatic masterpiece only by the half-light of a concert performance. The **Rake's Progress**, Stravinsky's new opera, written in Hollywood, was driven abroad by American hesitancy to seek a premiere in Europe, where it became the central attraction of the Venice Festival and Americans in turn had to go abroad to hear it. A half-dozen European opera companies are performing it this season. Where is the opera company which should have been spontaneously created to perform this opera in Hollywood? Instead, we handed Stravinsky a complimentary scroll on his return.

We have the money, the singers—that is to say, we did have singers enough, but they have all gone away to New York or overseas—; but we lack what American grandmothers called gumption. Gumption, the ability to see what needs doing and then go and do it: tell it to the artist management syndicates, the arbiters of taste who sit behind desks jingling the silver in their pockets. They will have you know music-management begins in artist-management and is a money-making business. How thick with innocuous self-satisfaction were the letters from the directors of the artist-management bureaus which denied all accusations, when Albert Goldberg drew their attention to these matters in the Los Angeles Times. Alas, we know too many of the artists, we have read and heard too many of the programs they are permitted to play, we can name the works they desired but were not permitted to use on their programs.

These experts do not know what the public likes; nobody knows

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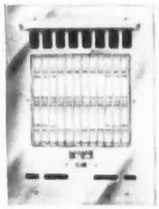

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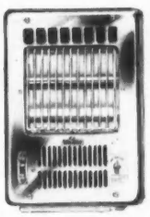

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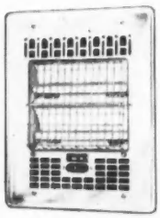

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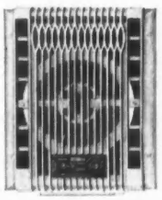

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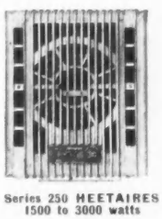

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what the public likes; it is discovered fresh each season. In New York, in cities throughout the continent new publics spring up spontaneously overnight, at the call of a fresh imagination, an originally conceived season of programs, pouring out the necessary money happily to support an enterprise which gives them the experience of sharing in a new creation. Sponsors of such endeavors must complete with the dead money weight of the established masters of the market, the men who manage the great names, who tell the conductors which orchestras they may direct, who discourage rising artists by senseless and exhausting tours, dragging inert, safe programs across the vast American deserts of protectively uncultivated taste.

They shatter the decorum and wallow in the decencies of art, these barons who pillage the public interest, their attitude typified by the fat, beaming countenance which always announces the coming to town of his world-renowned artists by running his own picture on the music page. But they are not the only disciplinarians of a dead routine. An equal danger appears in the administrative efficiency, on the plateau of repetitiousness, which succeeds success. While new organizational buds are forming, thriving on the sap of imaginative energy and ambition, growth follows growth. The community thrills to and encourages the new project. But when the deed has been accomplished, when the first fruit is picked, and the second harvest, and other seasons go on, one anticipates a failure of energy, a shortening of perspective, a measuring of what is by what has been, an inability if not an unwillingness to adventure in search of what may be done yet. Flatness is deadlier than criticism, and criticism has no language of an order fairly to describe the creeping indifference of flatness. Every thriving new musical activity must expect to meet this problem and hope and work for the renewal of energy to survive success. There is no certain formula for good judgment, no fixed rule of good taste, no animal lure to draw in the dumb public, no simple, unimaginative plan to equip the self-pleased but inchoate mind. Good program-making requires that one have in the air at all times as many projects as are realized on the stage in any season. A good programmer takes fisherman's pride in "some of the big ones that got away."

So much for what the public is offered for liking, but what does the public like? It "knows what it likes", it will tell us, but it never knows. The belief is an excuse. Consider the twenty years of radio broadcasting 1930-50. Do you remember when Victor Herbert paced the classical programs and Tchaikovsky movements were offered almost with an apology? That was before Toscanini and Stokowski took to the air in successive programs in autumn '29. It was a steady crescendo until the later '30s. Stokowski and the Philadelphia Symphony fifteen minutes in the evening advertising cigarettes, chamber music from the Library of Congress and the New Friends of Music. There were too many symphonic broadcasts to keep up with, and some "Music Stations" were playing masterpieces at all hours. It was kind of friendly and mad.

What a musical education some of us were given in those days, between the radio and the phonograph! Amateurs like myself are the products of that era of free music. A small group of us came together to lie on the floor and learn by hearing the cycle of the Beethoven quartets, fortunate in that we could still have the **B flat** and **C sharp minor** in ancient recordings by the Capet. Schnabel instructed us in the Beethoven sonatas, Landowska in the **Goldberg Variations.** We wanted first the toughest and best.

The advent of what Virgil Thomson describes as the "American" or "streamlined style" of Toscanini, American in that it seemed peculiarly adapted to our national energies, drove out—and it was our fault, not theirs, that we could master only the one style at the time—drove out Fuertwaengler and Mengelberg, dealt Stokowski a mortal blow, seemed to have put Bruno Walter on the shelf. Schnabel returned from his first American tour saying, "Over there you can't get by with what goes here. I must practice." Who can forget, in the deep of World War II, Toscanini's broadcast reading of Beethoven's **Solemn Mass.**

And then the decline, the dropping of orchestras from radio networks, the reconversion of the "Music Stations", until our own KFAC remains as one of the less than half-dozen survivors, the disappearance of all chamber music from national broadcasts,

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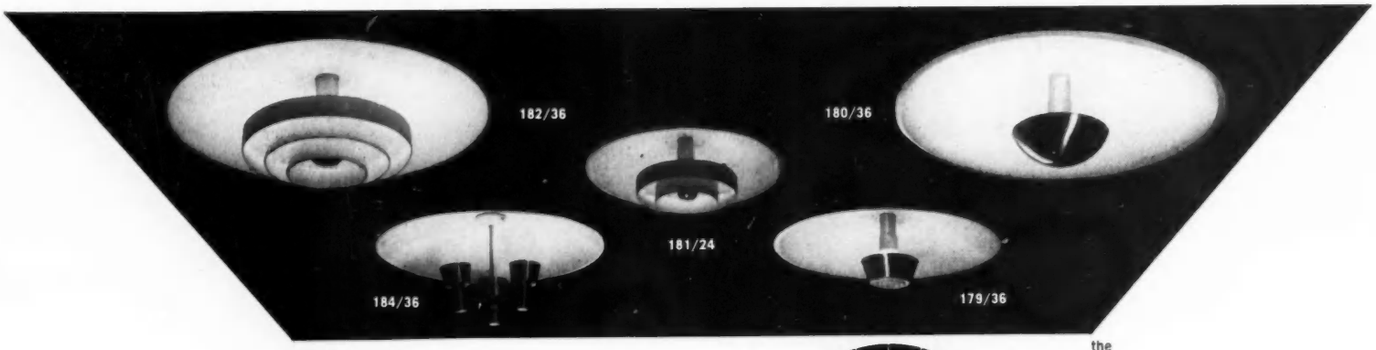
except the few weeks of Julius Toldi's **Music of Our Time**, the unwillingness to broadcast even recorded chamber music. While this cultural reversion, this seeping away of that great reservoir of cultural sustaining programs, designed as a ground defense against attacks upon the commercial control of our radio, was occurring, the Federal Communications Commission sat like the little monkeys: heard nothing, noticed nothing and said not a nasty word. Let us be grateful for small survivals amid the devastation and thank the net works and sponsors which keep the Standard Symphony, the New York Philharmonic, the Metropolitan Opera on the air.

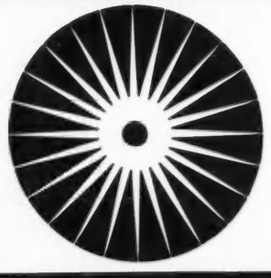
Thank Mr. Mitropoulos for defying fate by performing major compositions, not evasive excerpts, by Berg and Schoenberg, Busoni, Krenek, and Volpe; thank Bernstein for the **Second Symphony** by Ives. I don't say everyone enjoyed them. Express our years-long appreciation to KFAC, the "Gas Company," and the other sponsors, and in particular the personnel of this station who keep great recorded music on the air in well varied programs four solid hours every evening. Plead with them for more chamber music, more choral music, performances by other than big-names.

Have you observed through these years of broadcast recordings how the half-hour and hour programs opened up for us by necessity of time the symphonic literature of Haydn and Mozart, while the two-hour programs, now supplemented by long-playing records, have put us at our ease with Bruckner and Mahler, the masses and the passions? How well this growth of taste by opportunity, this alteration of taste according to the convenience of available time, demonstrates that what the public likes is always the freshest music it is able to get. When will KFAC begin broadcasting cycles of the Beethoven and Mozart quartets?

With the acceptance of Bruckner and Mahler has come a sophistication in public taste, suddenly displacing Toscanini from his preeminence, proclaiming by ear a more subtle pleasure, a different pleasure in any case, in the melodically modified rubato of Fuertwaengler and Mengelberg, distinguishing their disciple Karajan, raising Bruno Walter anew to a deserved eminence. Time changes, and the bases of opinion in the multitude are observed to be not well founded, sophisticates (continued on page 42)



RECESSED DOMELITES



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notes

in passing

FOUR SUPREME HUMAN FREEDOMS

The Universal Declaration of Human Rights necessarily covers a range of rights and freedoms so vast, so very universal, that if they are not to merge into an impressive but remote-seeming nebula, each must be picked out for selective examination by someone specially concerned. Everyone is interested in and affected by every Article of the Declaration. But each of us can find at least one Article bearing with peculiar directness on his own fears, hopes and faiths.

I trust that I shall not be calling down on my head the opprobrious epithet "intellectual" if I declare that for me the majority of the Articles of the Universal Declaration primarily delineate a solid foundation of bodily and material securities on which must rest the supreme freedoms of Articles 18, 19, 26 and 27.

The foundation is indispensable, for even the most freely soaring mind, spirit or soul must, within the measure of those Articles, be ground-based. But if the material securities are to be truly secure, if they are to become universal—they are still lamentably circumscribed even in the liberal parts of our broadly liberal world of today—they will do so only by the exercise of the intellectual rights.

It is no empty paradox to say that though the growth of the intellectual freedoms cannot be assured save on a minimal foundation of material securities, yet these material securities are continuously dependent on the full enjoyment of the intellectual freedoms. It is not merely that man cannot live by bread alone; it is that the bread itself is menaced by restraint on the freedoms of the mind.

In the interests of that de-nebulisation which I think important to effective application of the Declaration, I go so far as to select even from within those Articles which I regard as the keystones of its arch. Article 18 declares that "Everyone has the right to freedom of thought—to change his belief—to manifest his belief in teaching, practice—." Article 19 declares that "Everyone has the right to freedom of opinion and expression—to hold opinions without interference—to seek, receive and impart information and ideas through any media and regardless of frontiers."

It is transcendently important that men have unrestricted access to basic knowledge and ideas, access to every channel of ephemeral publication, to books, to meetings, conferences and debates, to cinema films, to radio broadcasting, all "regardless of frontiers."

To the scientific worker this used to be almost a platitude. He never doubted that science could only advance healthily as a wholly international enterprise. He never, save as a minor and gratifying diversion, catalogued the nationalities of those who contributed to the ever-growing stock of sure scientific knowledge and to the fertilising accessions of hypothesis, reasoned speculation, and critical appreciation.

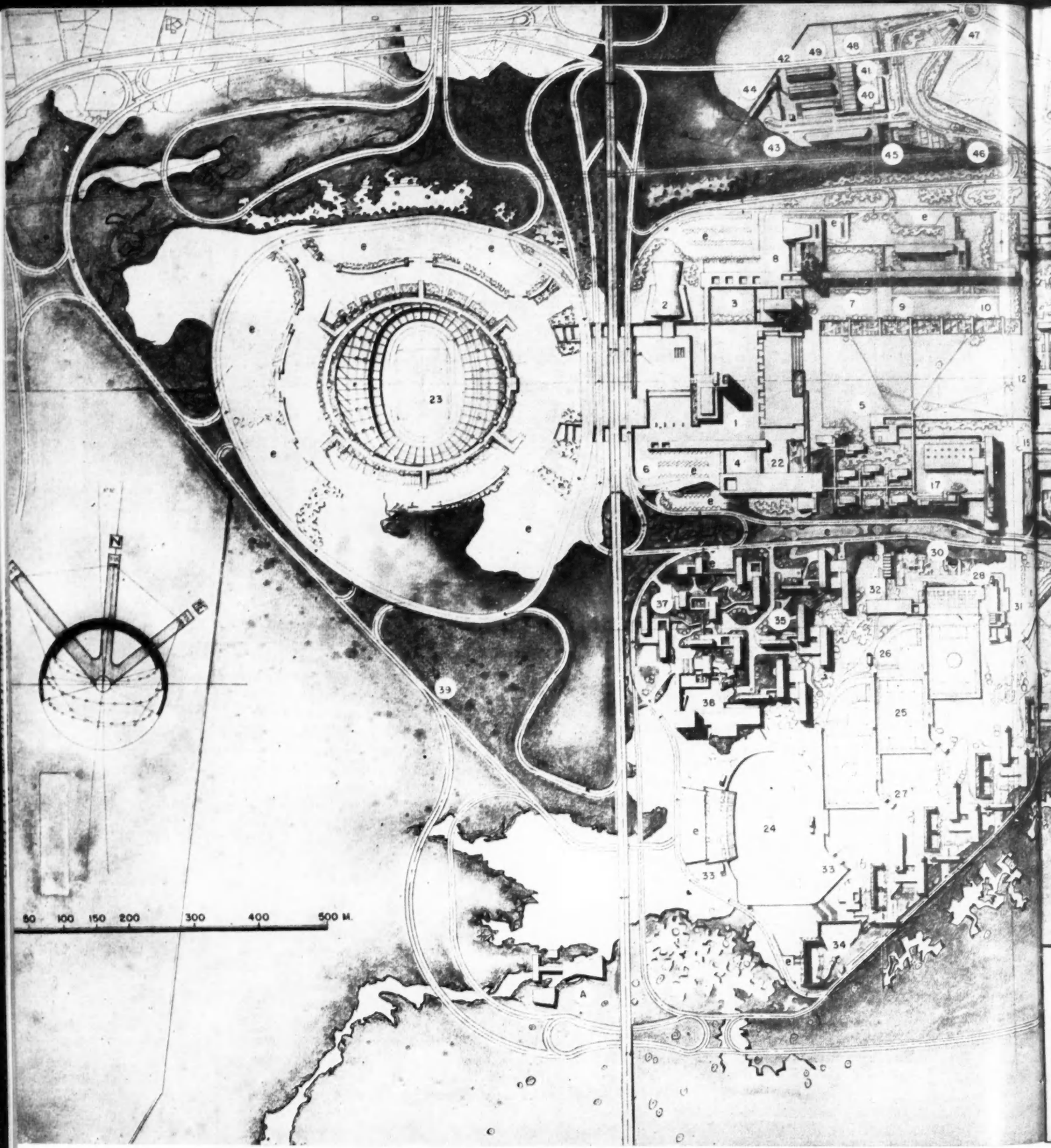
He was humanly happy when someone in another country provided evidence in support of his hypothesis; he was inspired to higher flights by evidence which failed to fit. The greatest blow that has been struck against the growth of science is the restriction, whether on political, military or economic grounds, which has in recent years been imposed on the international interchange of basic scientific thought.

Article 26 declares that "Everyone has the right to education—directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms—to promote understanding, tolerance and friendship."

"Article 27—freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits."

Article 26 is, in fact, the antidote to this disease of restrictive practices in international science. A liberal education, in the true sense of encouraging and feeding a wide, well-balanced appreciation of the greatest triumphs of the human spirit in every field of endeavor, is the only real cure for the disease of intellectual isolationism, with its inevitable sequel of intellectual sterility. It is not a lightning cure, but is worth persisting with the treatment for a couple of centuries or so—then we shall really see worthwhile results.

Meanwhile Article 27 prescribes a sustaining diet which will help the patient to live a reasonably full and useful life. And these four articles together provide a goal for intellectual and spiritual advances that would on the one hand be a superb harvest from the earthy fields which are safeguarded by the other articles, and on the other would enrich these same fields to a still higher level of human satisfaction and legitimate human pride.—Sir Robert Watson Watt, F.R.S.



BUILDINGS OF THE CAMPUS OF CIUDAD UNIVERSITARIA DE MEXICO

COMMUNITY BUILDINGS:

1. ADMINISTRATION BUILDING
2. LECTURE HALL
3. LIBRARY
4. MUSEUM
5. STUDENTS' CLUB
6. BOOK STORE
A CHURCH

HUMANITIES:

7. FACULTY OF PHILOSOPHY
8. INSTITUTES:
   - HISTORY
   - ESTHETICS
   - PHILOSOPHY
   - PHILOLOGY
   - ETHICS
9. SCHOOL OF LAW
10. SCHOOL OF ECONOMICS
11. SCHOOL OF COMMERCE

SCIENCES:

12. FACULTY OF SCIENCES
13. INSTITUTES:
    - MATHEMATICS
    - PHYSICS
    - CHEMISTRY
    - GEO-PHYSICS
    - GEOGRAPHY
14. NUCLEAR PHYSICS LABORATORY
15. INSTITUTE OF GEOLOGY
16. SCHOOL OF CHEMISTRY
17. SCHOOL OF ENGINEERING
18. SCHOOL OF MEDICINE
19. SCHOOL OF DENTISTRY
20. SCHOOL OF VETERINARY MEDICINE
21. INSTITUTE OF BIOLOGY

ARTS:

22. SCHOOL OF ARCHITECTURE

SPORTS ZONE:

23. OLYMPIC STADIUM
24. TRAINING STADIUM
25. FOOTBALL FIELDS
26. SOFT BALL FIELDS
27. BASKET BALL COURTS
28. TENNIS COURTS
29. BASEBALL DIAMOND
30. SWIMMING POOLS
31. DRESSING ROOMS FOR MEN
32. DRESSING ROOMS FOR WOMEN
33. AUXILIARY SERVICES
34 FRONTONES

HABITATIONS:

35. STUDENT DORMITORIES
36. DORMITORY FOR WOMEN
37. DORMITORY FOR FOREIGN STUDENTS
38. RECREATION HALL
39. APARTMENTS FOR FACULTY

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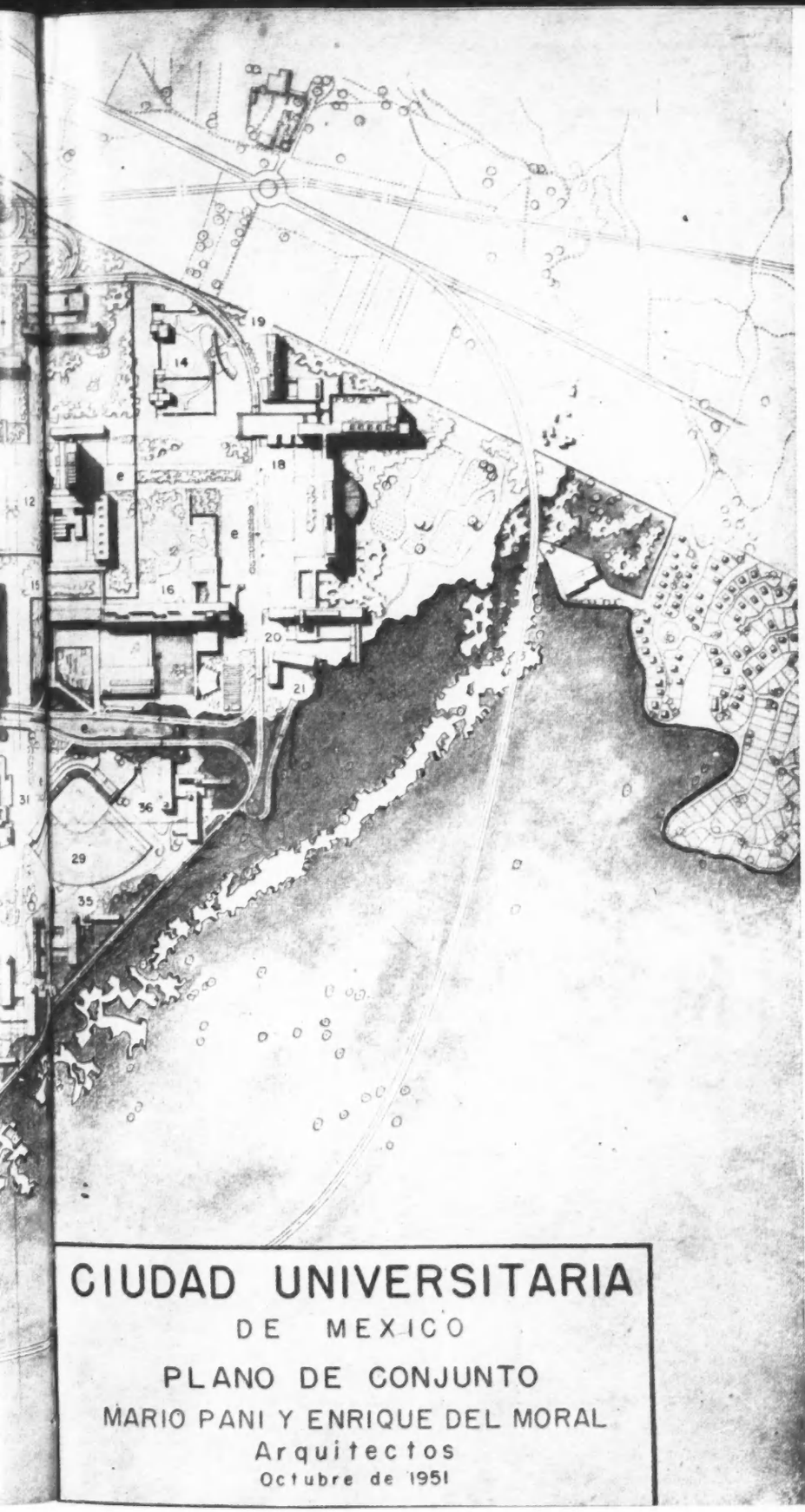


GENERAL SERVICES:

40. OFFICES
41. SHOPS
42. WAREHOUSES AND STOREROOMS
43. GARAGE
44. REFUSE AND GARBAGE
45. WORKERS' RECREATION HALL
46. GASOLINE STATION
47. POLICE
48. LAUNDRIES
E. PARKING LOTS

THE OVERALL PLAN OF CIUDAD UNIVERSITARIA

By Mario Pani and Enrique del Moral

Some of our aims in the formation of the Overall Plan of Ciudad Universitaria were:

To create unity, physical and pedagogical, which would make for an ease of communication between the different schools, for the convenience of students, professors and researchers.

To centralize the basic instruction in the School of Philosophy and the Faculty of Science, usually given in different institutions to avoid a multiplicity of sites and lecture halls. Mathematics classrooms, for instance, are shared by the Faculty of Science, School of Engineering, Architecture, Chemistry, Economy, etc. Centralization leads to greater specialization and higher quality of instruction.

To include among the buildings a museum, clubs and recreation centers for students and professors.

Sports fields for training and for events.

To centralize general services, such as workshops, warehouses, storerooms, garages, etc.; to avoid duplication of such services and to insure more efficient control and management of them.

Division of the library. Aside from the Central Library there are four smaller ones, for the School of Humanities, Faculty of Sciences, Arts, and Biological Sciences.

To furnish living quarters for students from outlying districts. Establishment of relatively small housing units (150 students) grouped for easy access to the general facilities.

To bear in mind the large number of students in the majority of the schools in the university, but at the same time to limit the size of each school. Thus universities in other parts of the country will not be stunted, and number of students can be controlled.

To differentiate clearly between pedestrian circulation and vehicular traffic, never allowing the two to cross.

The Overall Plan was established in conformance with this general program. Its elements and their relative importance were determined; hierarchy, ethical or material; methods of intercommunication; dimensions; spaces and plastic characteristics; open spaces which would unify or separate the traffic system for pedestrians and vehicles; communication with the city.

The site plan of the Overall Plan established the large architectural zones which govern the composition: Scholastic Zone, Sports Training, Dormitories, etc. Next was determined the secondary groupings which govern these zones: Administration, Humanities, Arts, Biological Sciences, general elements (Administration Building Assembly Hall, Library, Museum).

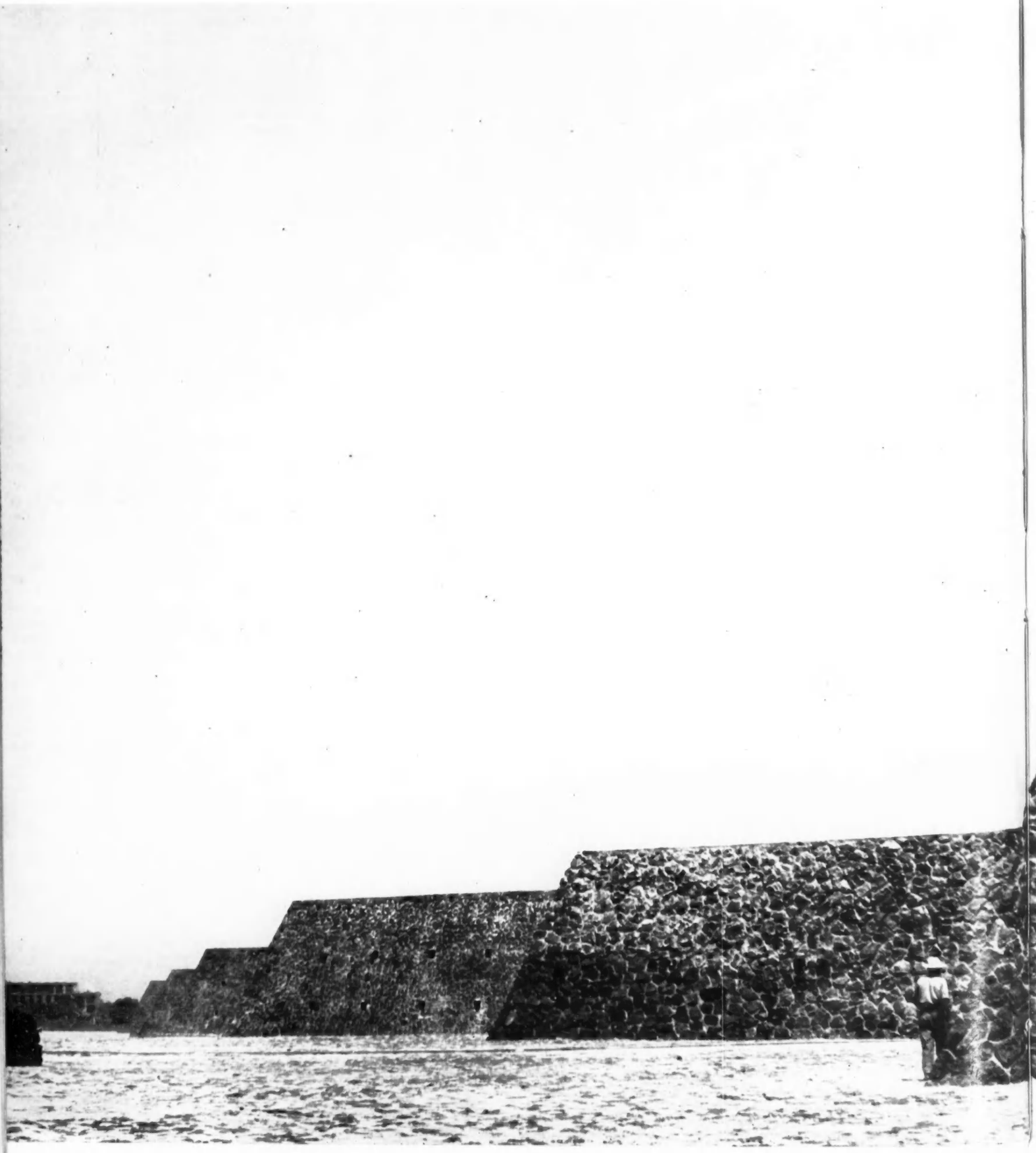
Because of the importance of the Administration Building, the project planners placed it in a privileged position. For the site of the Assembly Hall, its double function service to the university and the public-at-large was taken into consideration.

In determining sites for the buildings, we tried to achieve the most intimate grouping possible between the schools and the institutes dedicated to the study of the Humanities, with immediate access to the Central Library. We considered also the convenient proximity of dormitories to sports training fields, the central position of professors' and students' clubs, etc.

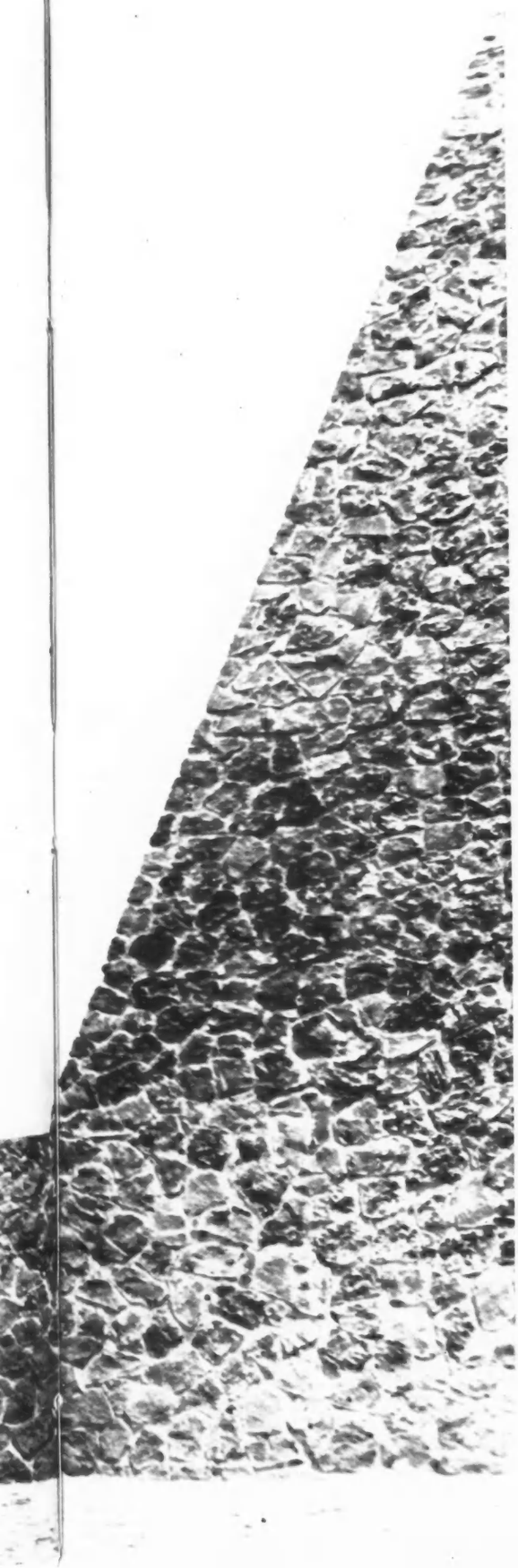
The site plan also specified which spaces should be left open, the plazas, gardens, terraces; determined the type of landscaping to be used; established different levels, dimensions and treatment of paved areas.

This plan also included the general system of avenues for pedestrians and vehicles, which unite all the buildings. (continued on page 41)

"Each fronton is by itself a cone, a truncated pyramid, an aborted volcano, an esthetic form which finds its counterpart in the caldron. The constructor of the pyramids from the earth of volcanos has created in the 20th Century forms melodic and profoundly earthy, which are echoed and answered in the musical forms of the mountains of the Valley of Mexico, in the esthetic horizontals of Teotihuacan. The frontones rise up from a red platform delineated with white squares, which have been given a Chirico perspective; that is to say, an idea of infinity, a plan of unreality. Here are united the modern and the archaic Mexico, compounded in an eternal landscape. The oblique walls and their small porticos possess that eternal majesty in which time, subdued, appears to stop." Fernando Benitez



CIUDAD UNIVERSITARIA DE MEXICO



SITE

El Pedregal, a fifteen thousand acre lava bed at the south boundary of Mexico City, on the highway to Cuernavaca. As late as 1948, a guide book warned: "Do not venture into the Pedregal alone." The desert of stone was caused by the eruption of the volcano Xitle some 5000 years before the birth of Christ. Tunnels below the lava cap reveal human skeletons and evidences of an archaic culture. The people who are buried beneath Ciudad Universitaria are believed to have built Mexico's first pyramid, which is twenty minutes' walk from the Central Plaza of the campus. These first architects on the North American continent showed a working knowledge of astronomy, for the Pyramid of Cuicuilco is oriented to the four points of the compass.

THE ROCK

The natural formations of volcanic rock have been treated as an element in the landscape, not merely as a source of supply of building material. The contours of the land, the lava stretches and the bold outcroppings of lava have been respected. A minimum of excavation is permitted. Even the parking lots follow the general flow of the land.

THE VOLCANO FORM

Some of the Ciudad Universitaria architects took a lesson from the pyramid.

The pyramid builders had before them another model: the volcano.

Carlos Lazo, Director General of Ciudad Universitaria and President of the Society of Architects of Mexico, says, "If the exterior of the stadium looks integrated with the landscape, it is because the forms produced are a part of the culture of the Valley of Mexico. We have built a volcano. The earth has a builder's mind. In Mexico it is natural for it to build volcanos. We have followed volcano-building habits in the case of the stadium. The tepatate is thrown up from the center of the crater and deposited asymmetrically in high embankments, in which are placed rows of seats, the outer rim of embankment being faced with lava rock from the site. This is a landscape form. The Mexican people see the volcano every day. They feel its form. So when our architects use this logical method of construction, it is the integration of landscape culture."

THE TIME

Ciudad Universitaria, oldest university on the North American continent (1551) has postponed from one decade to another in this century the construction of buildings adequate to its enrollment (22,000) with equipment to meet present day needs. The professors and students of the National School of Architecture, eager to be off, drew up numerous plans, which were destined to gather dust. But when Miguel Aleman was elected president of Mexico, the university was to become his dearest project. CU was no longer a design problem for architectural students: on July 5, 1950, ground was broken for the first building. In October 1952, President Aleman will dedicate Ciudad Universitaria.

THE COST

150 to 160 million pesos.

PROBLEMS

When Carlos Lazo was appointed Director General, he found that the problem of the university was not a simple architectural one. "Because of the exacting requirements of an overall planner, I chose not to design a building myself. First of all, the planner must plan in such a way that construction for the rest of the country is not disturbed, while at the same time enough material must be allocated to the university so that work not be stopped by shortages. The same is true with labor. We need hundreds of skilled masons, carpenters and other craftsmen. The problem is to schedule work so labor can be moved from job to job without draining off the whole labor supply of the Federal District.

"I talked to the Albert Kahn organization and to several other firms that have done large scale buildings and studied their solutions. But American methods cannot always be applied in Mexico. Our materials are different, our craftsmen are different. In the end, we had to evolve our own methods. Often it has been necessary to develop the craftsman as the work proceeds. This is inevitable when one builds for the first time on such a large scale."

THE MACHINE

Mexico has never before built to a deadline. Heavy machinery used in the construction of highways and dams are employed for the first time in the construction of buildings. Three shifts work six days a week.

CAMPUS

The twenty square mile campus has been divided into three general zones. The Spectacle Zone, comprising stadium and surrounding parking space, is placed on the opposite side of Avenue Insurgentes from the other zones. The city had long wanted a stadium for large sports events, and when university plans got under way, the city asked for a share in the stadium. For this reason it was separated from the rest of the campus. The other two zones lie on the east side of the Insurgentes. The Scholastic Zone occupies the south portion, and the Sports Practice Zone the north.

There are centers at the edge of the campus for student dormitories and apartments for professors and their families; a community building for students; service and maintenance centers; printing shops and workshops; housing for employees.

COLLEGES

The fifteen colleges which comprise the University have long been scattered over Mexico City and now for the first time in this century the colleges will be on one campus, occupying fifty-two new buildings.

ARCHITECTS

"In the United States or Europe," says Carlos Lazo, "university buildings are designed by a firm of two or three architects, who hire other architects and architectural firms to work for them, a form of professional slavery which we have sought to avoid.

"Mexico's new generation of architects wants professional credit for its work as well as financial reward. CU was designed by 140 architects. Each building is designed by a group of two or three architects, to whom full credit is given. More important than credit, in this case, is that the architects of Mexico contribute their collective talents to the making of the university. The planning mentality of Mexico is now at the service of the country." (continued on page 41)

"Architecture: not a tower upon the landscape, but a part of the general landscape of the country." Carlos Lazo, Director General of the Ciudad Universitaria project, and president of the Society of Architects of Mexico. Lazo points to a fronton, a form at home in the landscape. Picture was taken on May 3, Day of Santa Cruz, patron saint of builders, hence garlanded cross on fronton.

They say that a people or man make history when they look constantly ahead to new goals, and plan their works to survive the centuries. It is with this in mind that the University City of Mexico is being built.

The City is not merely a matter of planning and putting up buildings. It is not a simple change of address, or a matter of moving from the old classrooms, but rather the response to a deep need for a transformation in all that is physical, economic, scholastic, and social.

If we propose to plan for the future, we cannot forget that the highest functions of learning—the work of scientific research, the professorial tasks, the preparation of mathematicians and physicists, of technicians and specialists in the various branches of science, and the very philosophy of a University, must be firmly rooted in a humanistic synthesis of concepts: that of the Universe, and of Man, who is learning to adjust to his conquest of nuclear energy.

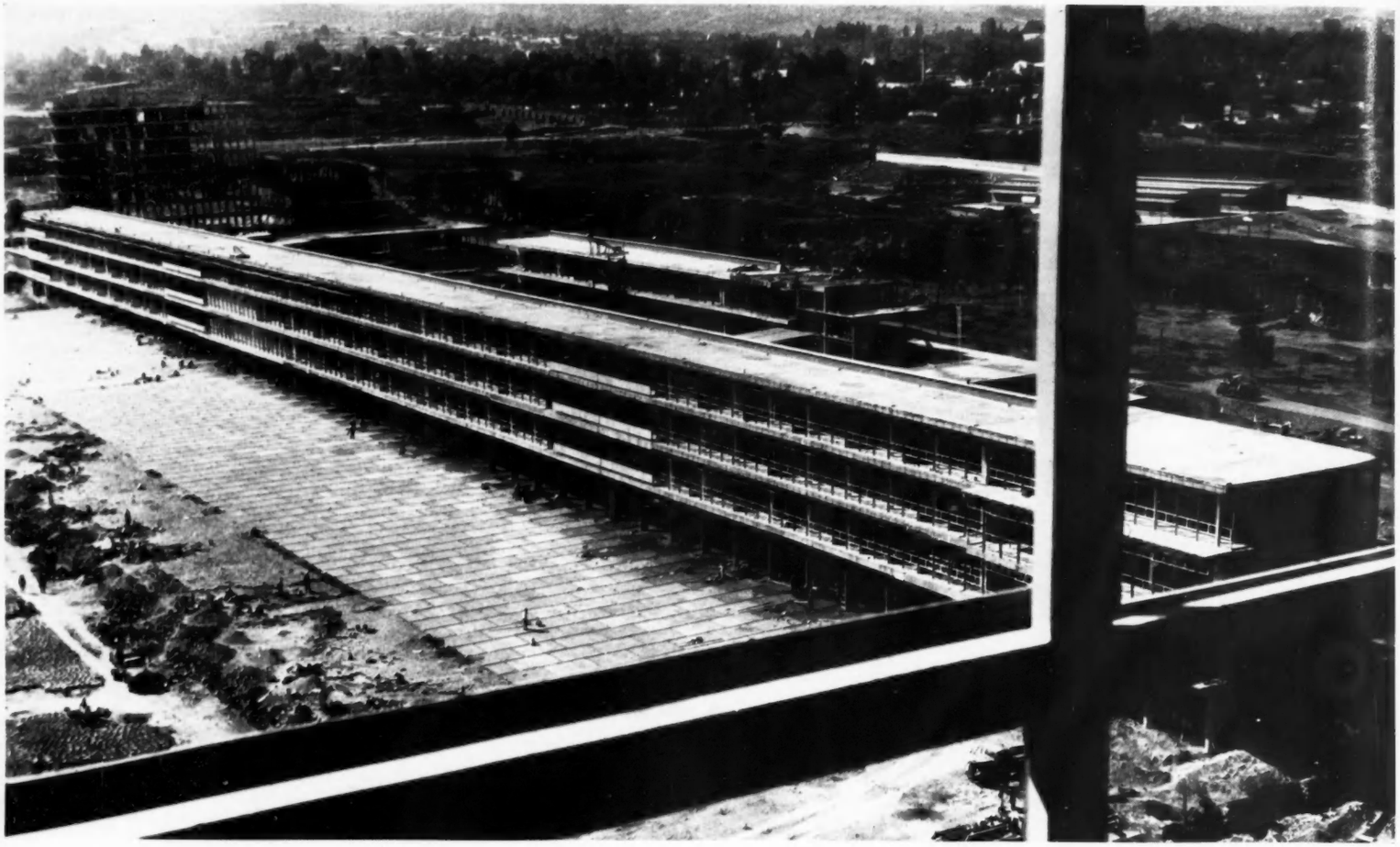
The world has felt a terrific technico-social impact, caused by the slowness of the evolution of the social and political sciences, of human consciousness itself, in comparison to the tremendous recent surge of technological development. But the modern world is showing clearly its need and hope for equilibrium; its rejection of dramatic discord, such as the old sectarian clashes over conflicting doctrine. Planning—the new, dynamic structural concept of our time—attempts to take its place as a synthesizing, coordinating agent for the problems of the immediate future. As far as possible, within the limitations of space and time, we are applying this concept of planning to University City. Thus, we hope to do our part toward blending humanistic thought with the vital, basic necessities of Mexico, both now and in the years to come.

The construction of University City has been more than a profound influence on Mexican architecture; it has introduced new techniques in urban construction, improved labor relations, promoted revolutionary changes in the building industry, and evolved organizational methods adequate to our times—all of which serve to strengthen the faith of the Mexican in the cultural expansion of his country.—CARLOS LAZO.

Opposite page: Concrete frame of the Science Tower, with workers playing baseball in the foreground. Situated on the east-west longitudinal axis of the campus, it is the nucleus of the Science group, and will house equipment for advanced research in Astronomy, Chemistry, Physics, Geophysics, etc. The Science Tower will be the center of activities for the 9th Pan-American Congress of Architects when it convenes in Mexico City from the 19th to the 25th of October this year.

Le Corbusier: "Architecture: the magnificent play of volumes under the sun." These pyramidal forms, which resemble a group of temples, are used for the practice of a sport which rises out of two races and two cultures, the game of pelota or jai alai.

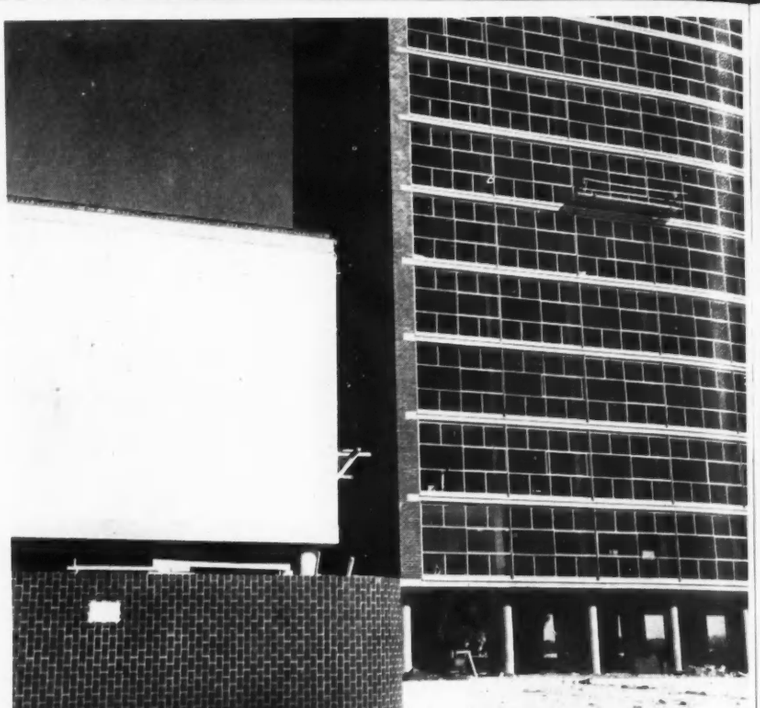
Aerial view of site: a fifteen thousand acre lava bed at the city's south boundary. Avenida de los Insurgentes, one of the main boulevards, cuts through the campus, separating the stadium from the scholastic and the sports practice zones. The stadium is reached by four concrete tunnels and five viaducts, without crossing the boulevard. Three new large highways lead to the campus.



In order to concentrate the classrooms and limit their height to three floors, the Schools of Economics, Law and Philosophy and Letters have contiguous buildings, whose total length is one thousand feet, longest building on the continent. The ground floor is treated as an open shelter and passageway, as in most of the buildings on the campus. If the ground floors are partitioned at all it is with glass screens, thin concrete curtains or other light materials, raised from the paved floor and stopping short of the ceiling.

At right of Science Tower is Science Annex, used as classrooms for physical sciences. Here are concentrated the studies where the eye is more important than the ear. Sloped-up floors, bring the student closer to the lecturer. Each classroom has a television screen on which experiments can be watched, or lectures on other parts of campus heard without leaving the classroom.

LANG



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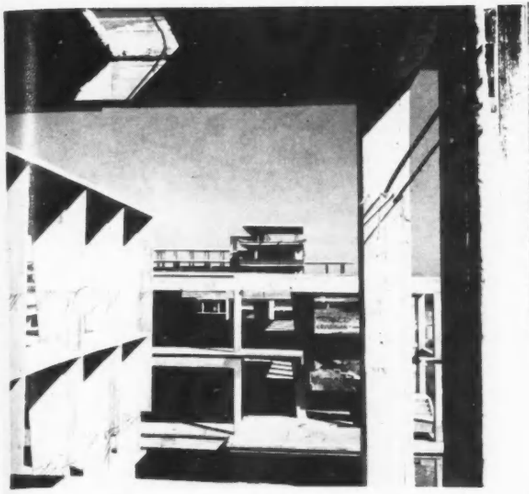
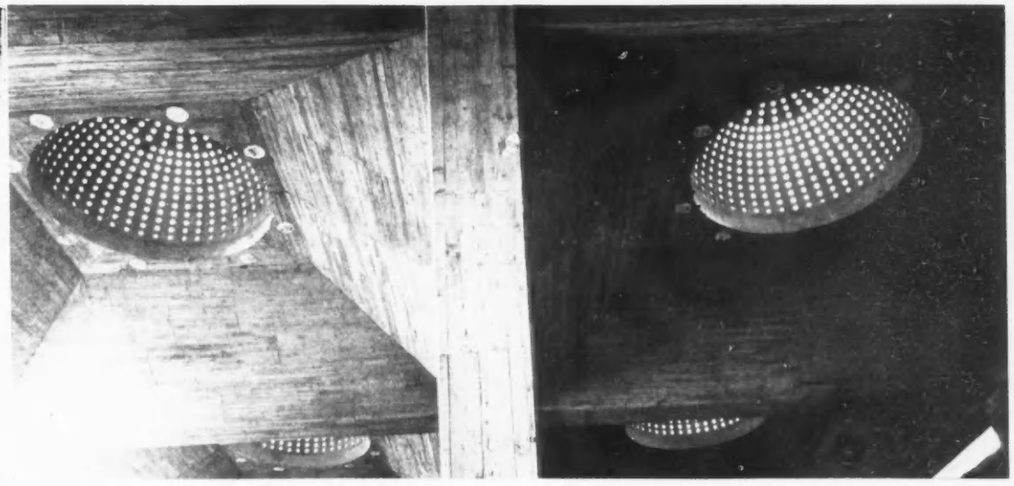
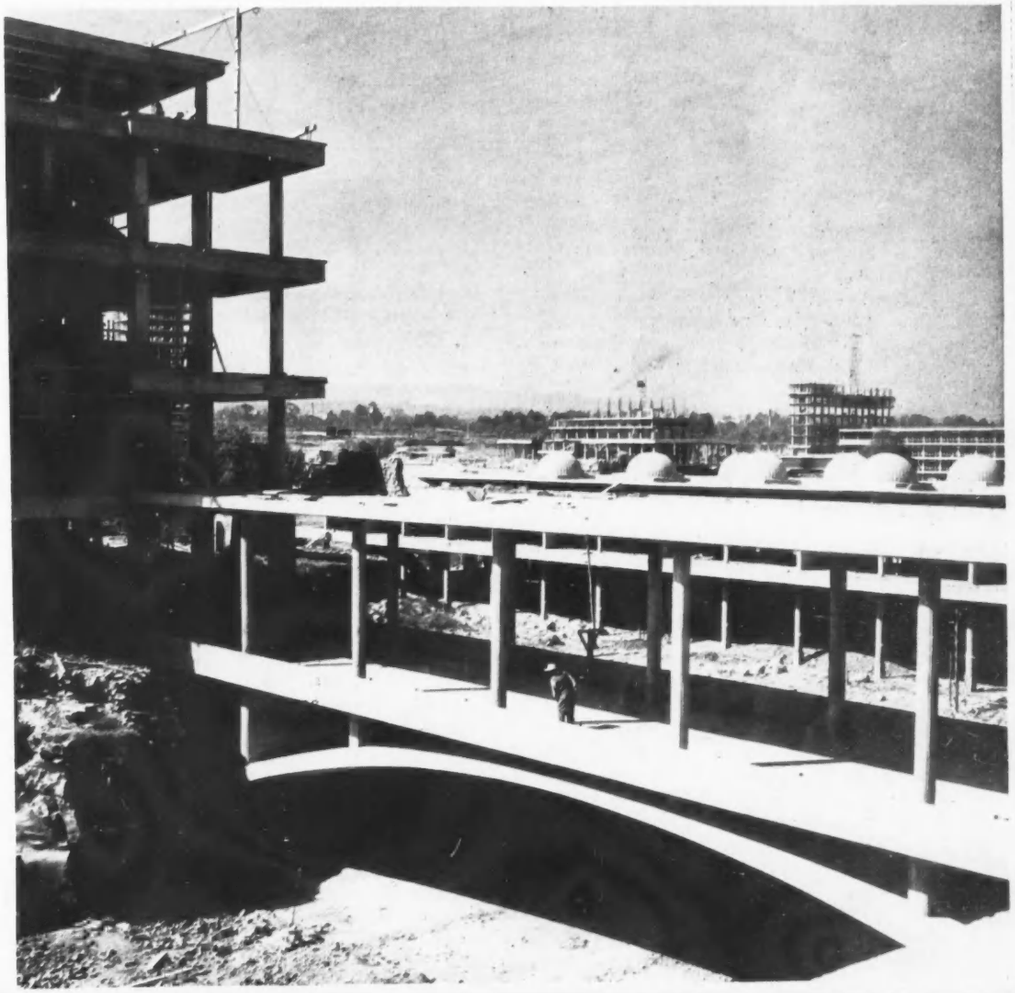
Below: Science Auditorium, with glazed side of Science Tower in background. The construction of the roof of the auditorium makes no interior obstructing support necessary. Mural on the south facade is by Chavez Morado and depicts man's conquest of an energy greater than fire. The travertine marble used on the exterior walls was quarried in the State of Durango.







Mexico, where steel is scarce and concrete is the basic material for frame and skin of a building, has made a virtue of its necessity. In the hands of the Mexican designer, concrete has lost its bluntness. It is no longer a contractor's material, but has become thin and plastic.

One cannot realize the extent to which the eye is accustomed to gracelessness in the everyday use of this material until he sees the way it is employed in Mexico, particularly at Ciudad Universitaria. Even the bridges and underpasses have delicacy. They are like shallow boats, resembling somewhat the mythical boat in the Chavez Morado mural on the exterior of the Science Library. Thicker at the center, the slab tapers to the bowed up ends. It is supported on elliptical columns, the molds of which are constructed of 2-inch form lumber, the neat joints forming a smooth vertical patterned surface. The railings of the bridges, like all railings at CU, whether at the Stadium or Humanities Classrooms, are a concern to architect and engineer. On the bridges the light members forming the guard rail are arranged openly and with a sincere regard for the eye.

The belief that Mexico dares use concrete in such thin slabs because of a disregard for safety factors is perhaps as true as that we use an inflated safety factor. The commonly employed factor of safety in Mexico is certainly lower than ours, but even when our code does not require that concrete be used massively, our tradition does.

Shell roofs constructed of slabs 10 cms. in thickness are commonly used in the small auditoria and other buildings, and in the Cosmic Ray Pavilion the slab is the thinnest that has ever been poured. It is 1¼ cms. in thickness, required in this case because cosmic rays cannot penetrate a thick slab. The roof consists of two parabolas, the double curve of the surface adding strength to the shell. The designer, Felix Candela, architect and engineer, says that the general objection to shell structures "is based on the common confusion between massiveness and strength. Massive structures are not necessarily stronger than the lighter ones. On the contrary, the former are more subject to deformation and failure."

The dignity which characterizes the work of the Mexican architect does not prejudice him against new forms. Although he is limited by the concrete frame of his building, he has been able to push out its limits and endow with greater plasticity the material that is his to use.

The architects as a whole—there are 140 of them on the CU project!—respond to such unorthodox forms as the classroom for physical sciences, with its sloped-up floors. (For lectures in studies in which the eye is more important than the ear.) There are some architects who do consider it something less than inspired, one referring to it as the "Wreck of the Toonerville Trolly." The Cosmic Ray Pavilion, however, is a delight to all (continued on next page)

From bridge connecting classrooms of School of Engineering with engineering research. At right is two-story laboratory which contains all equipment requiring height, shared by the seven branches of engineering in which instruction is offered. The roofing is a system of concrete cupolas surmounted by glass mushrooms. The School of Engineering is divided into three departments: instruction, research, projects, which are clearly defined in the division of the buildings into three parts. Geographically, as in spirit, the School of Engineering is bounded on one side by the Faculty of Science and on the other by the School of Architecture.

standing like a small covered wagon below the Science Tower, both structures in the shadow of the ancient hill where the Aztecs kept their sacred fire.

Many new systems of concrete construction are tried out at CU, especially in roofing large spans or roofing areas where supports are undesirable. In the Engineering Library, small units of concrete are strung on pre-stressed rods to form a roof. The use of pre-stressed steel in concrete construction has found great favor in Latin America generally, most frequently used in bridges.

The engineering laboratory, which houses equipment requiring height (microscopes, machines for testing strength of materials, for analyzing fossils, for measuring electrical power, etc.) has a roof which is a series of pyramidal forms. As free space and natural lighting were also required, the double height roof is supported on columns placed at intervals of ten meters, a minimum of supports to obstruct space. The system used is **trabelosa cruzada,** similar to our two way slab system, in which reinforcing runs in both directions to catch all the edges. Necessary spaces for diffused lighting has produced this special form of truncated pyramid in concrete, surmounted by translucent cupolas. This roof system makes possible a glass clerestory 80 meters long and 7 meters high, which admits north light.

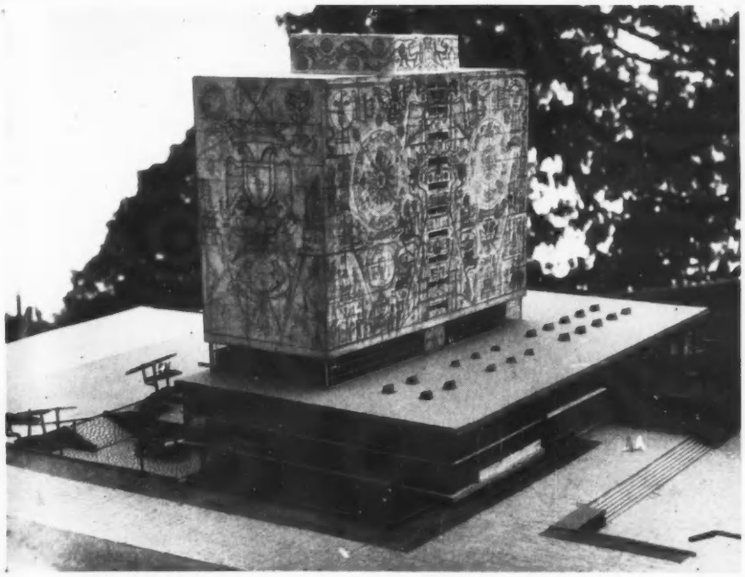
Concrete is used so generally at CU that it is interesting to note that one structure almost always constructed of concrete makes use of other materials. This is the stadium.

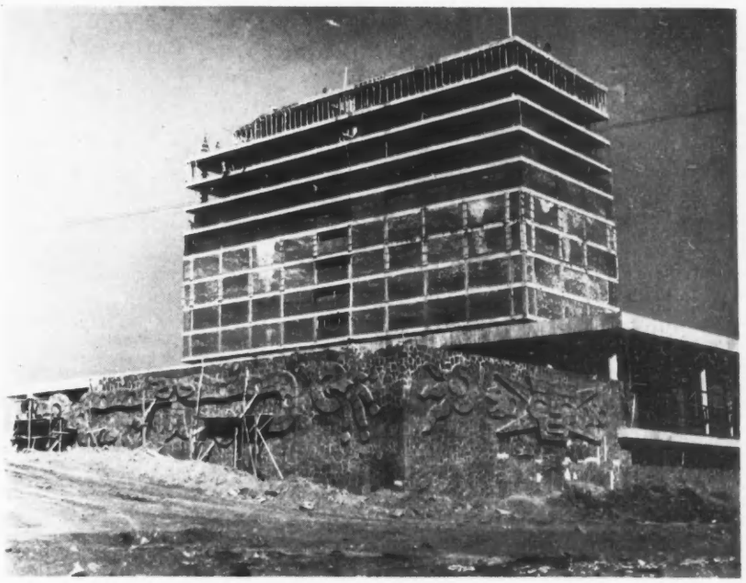
There is a story in connection with that. When the first plans were brought to the office of Carlos Lazo, director general of the CU project, the material specified was concrete. The estimated cost was 30 million pesos, the time required to construct was two years. Furthermore, all the cement produced in the country would be tied up for months.

Lazo asked the architects if it was not possible to use some of the material on the site—volcanic rock and tepatate. This would save, beside the cost of material, time and cost of transportation.

Methods of earth construction are well known in Mexico. Even circular dams are built of tepatate, which is faced with stone. The Pedregal, site of the university, was a desert of stone.

A second plan made use of the tepatate and volcanic rock, and another felicitous circumstance, it made use of a landscape form, the volcano. The walls of the stadium are constructed in much the same way as were the walls of the first pyramid in Mexico, Cuicuilco, only a few miles from the stadium, which is cored with tepatate and faced with rock from the site.—ESTHER McCOY.





Model of Library. The site is a gentle slope, which allows for a garden space below the raised east portion of the building. An area around the planting is paved with mosaics. A clerestory separates the first floor reading room from the superstructure which houses the stacks. The four faces of the superstructure are decorated with mosaic murals by the artist and architect Juan O'Gorman. Stones for the mosaic mural have been brought from all states of the Republic of Mexico. Mushrooms of glass light the reading rooms below the one-story portion of the structure. Note that there is no out-of-scale grand entrance to dwarf the human being, in fact, no hole-in-wall door is possible in the university buildings as ground floors are usually open areas. A series of low broad steps leads to the paved terrace around the entrance, the door itself of the same character as the glass panels which form the exterior of the first floor walls.

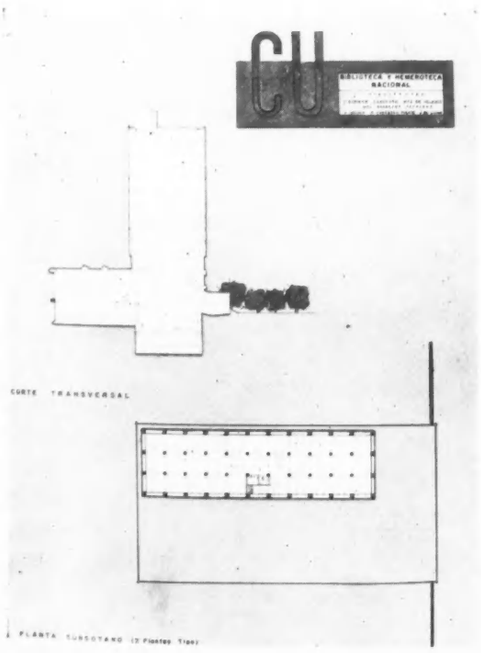
In the Ciudad Universitaria painting and sculpture have been integrated with architecture. Although the final judgment will have to be left to the future, at least the attempt has been made to bring into being a complete plastic art, of our time, in our tradition, and expressing the aspirations of the people of Mexico.

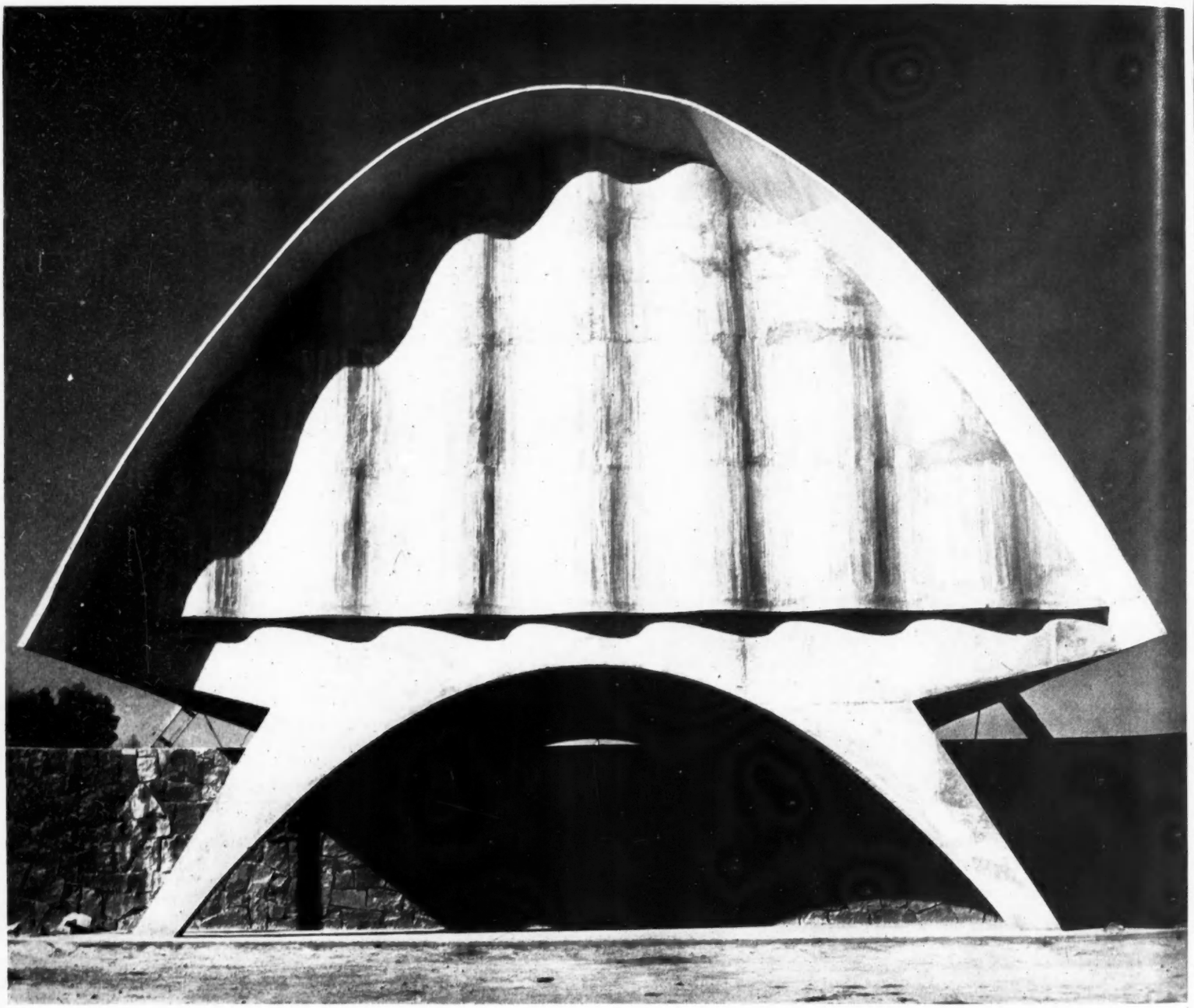
One of the characteristics of the architecture of our time is the lack of decoration. Painting and sculpture have been divorced from achitecture and have become part of the furnishings bought at exhibitions, like lamps or vases for flowers, really unnecessary, but nice to have around.

The fear of showing vulgar sentiments with the application of any decoration, and especially the elimination of sculpture and murals (mosaics, frescos, etc.) from architecture are the typical attributes of a mechanical art made by and for initiated snobs.

The people, at least the people of Mexico, have not accepted this taboo. This is logical in a country with a profound love of color and a deep-rooted tradition in the architecture of its past history, in which painting and sculpture have been used profusely, and which have given the tone to that same culture. As a matter of fact, in the remnants of the past in Mexico there is no case, either pre-hispanic or Colonial, in which sculpture and painting were not an integral part of the architectural composition.

Our epoch, through the specialization of labor, has come to think of decoration as "putting the frosting on the cake," and has forgotten the lessons of the past. In a Gothic cathedral one cannot tell whether the sculpture is architecture or vice-versa, because the building is both things at once. The same is true of the great plastic art in the buildings of ancient Mexico, which were monumental sculpture, painting and architecture, in inseparable harmony. These constructions have become an enigma to modern man, corrupted in his civilization. He cannot understand their significance, being unable to imagine that on the face of the earth there once existed a people for whom the contemplation of a work of art was the most important thing in the world.—JUAN O'GORMAN.





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The Pavilion of Cosmic Rays of the Institute of Nuclear Physics, constructed on the site where Dr. Sandoval Vallarta, eminent Mexican physicist, first measured cosmic rays. The concrete slab roof is the thinnest ever poured, 1¼ cms. in thickness, the double curve adding strength to the shell. The diminutive structure contains equipment for measuring neutrons.

Recreation Center and indoor jai alai court for exhibition matches, with seats for 4,000 spectators. Placed close to the frontones, the in-sloped facade of the Recreation Center follows the principal of the fronton construction. The material of both is stone from the site.

Below: Showers and dressing rooms for women, with deck above for outdoor restaurant. Walls are pedregal rock and "student-proof" glass-coated brick. Fascia and metal railing are lemon yellow and orange. Football and soccer fields in foreground.

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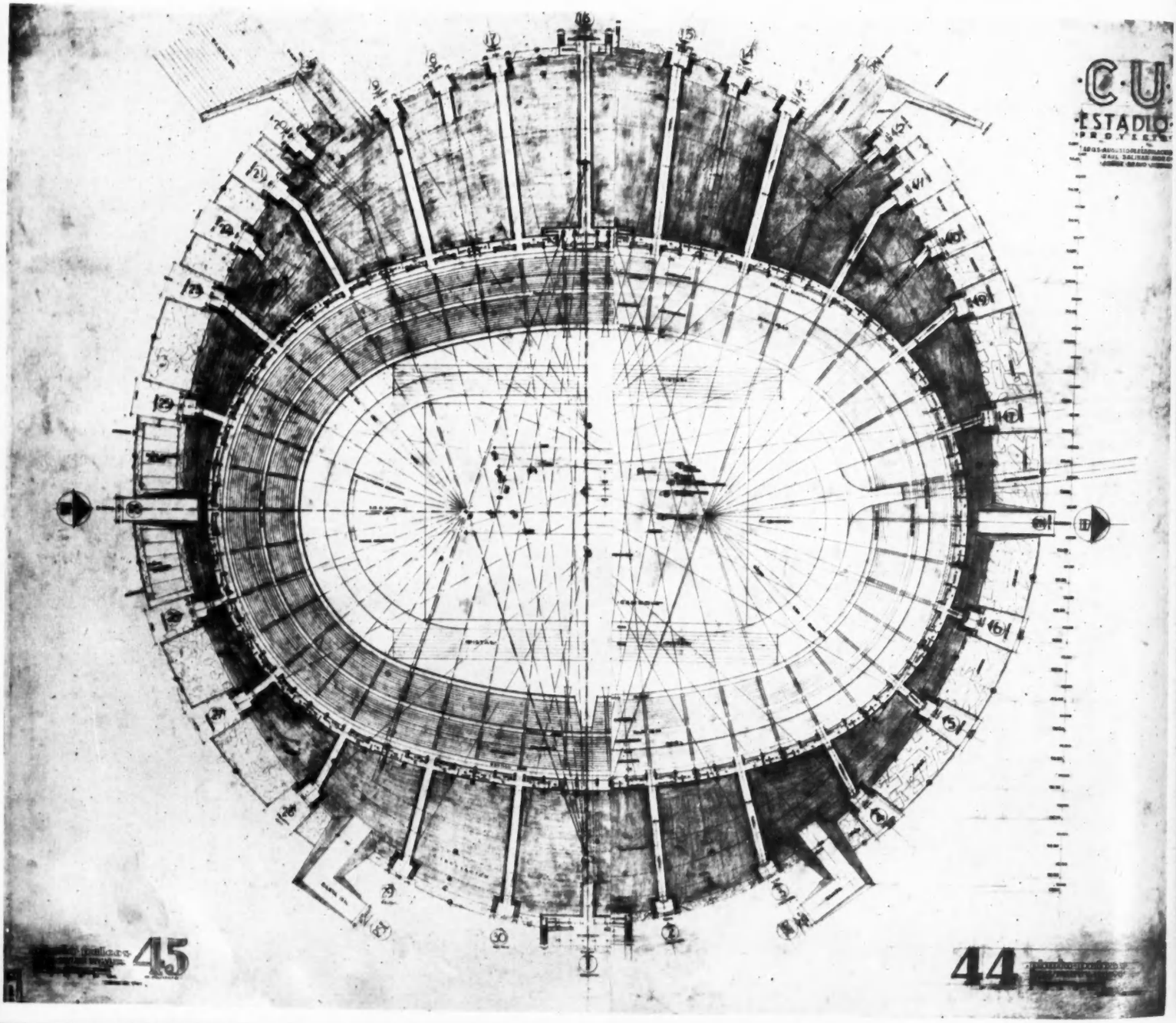
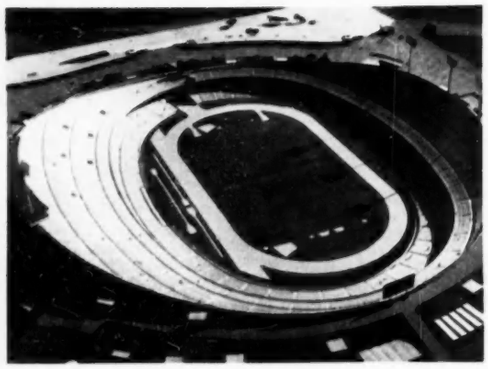
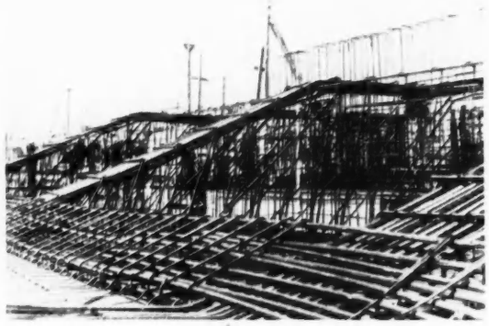
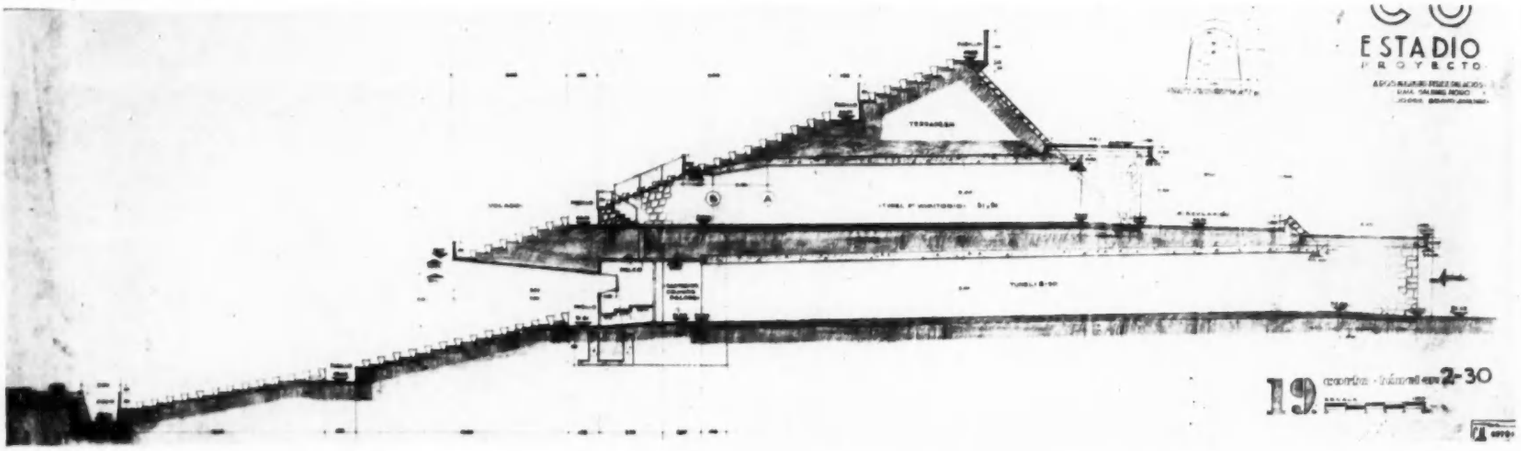
OLYMPIC STADIUM



The lesson of the volcano: earth thrown up asymmetrically from a crater and deposited on the sides to form high embankments. The volcano form, an oval with widened outside, provides for a concentration of seats along the sides of the embankment where they are most desirable. Most of the seats are near the fifty-yard line. The stadium is so oriented that 20,000 seats are in perpetual shade. The stadium seats 110,000, with standing room for 30,000. It is the fifth largest stadium in the world.



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The stadium builds up from the ground as do Mexico's temples. The construction follows Aztec procedure: walls taper up from the ground to protect the core of consolidated tepatate. Above the first tapered wall is a circulation area, which is surmounted by another tapered wall, as in Aztec temples. Tunnels are of concrete, a material used sparingly in the stadium. Consequently, there is not the heavy masonry look that characterizes our stadia, the lightness of the structure matching the lightness of Mexico City's air.

Press box is a concrete cage floating lightly above the rim of stadium. Cantilevered out from concrete supports, the transparency of the lifted cage does not obscure the flow of line of the stadium.

Below: Stadium seen from practice field. The thin concrete rail edging the stadium forms a lithe shifting figure 8 for traffic moving down Avenida de los Insurgentes.

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PRODUCTS merit specified for the new Case Study House

DESIGNED FOR THE MAGAZINE ARTS AND ARCHITECTURE BY CRAIG ELLWOOD

The following is a list of those materials which have been specified by the designer for the magazine's new Case Study House, representing a careful selection of products on the basis of quality, design, and general usefulness. They have been selected from among many good products as the best suited to a specific purpose, or at least best suited to the use to which this individual designer intends to put them. They are, therefore, (within the meaning of this program) Merit Specified. Other specifications will be added as the project develops.

RUSSWIN "STILEMAKER" LOCKSETS.—The long-wearing life of the "Stilemaker" results as much from the careful selection of materials and precision manufacture of its parts as from the weight of materials. The knob shank is of steel and the bushing of brass. In addition, the seamless tubular design of the knob shank provides full torsional strength preventing knob wobble no matter how strenuous the usage. The extra length of the ⅝" throw bolt is designed to handle extreme door shrinkage. For maximum security the "Stilemaker" lock is furnished with the Russwin ball bearing five pin tumbler cylinder. It can be master keyed with other Russwin cylinder locks. Stanley wrought ball-bearing olive knuckle butts insure that doors will operate easily and surely.

These well-engineered and well-designed locksets specified by the architect for the Case Study House are manufactured by the Russell and Erwin Division of The American Hardware Corporation, New Britain, Connecticut. West Coast representative: R. C. Bolt, 1139 Meadowbrook, Altadena, California.

BENDIX AUTOMATIC WASHER.—Controlled by electric timer and thermostatic water valve the entire operation of the Bendix washer is completely automatic. Controls merely have to be set for desired time and temperature. The washer is filled through a water-mixing valve connected by hoses to the hot and cold water supply. To safeguard this water supply Bendix construction provides a built-in air gap, eliminating necessity for vacuum breaker in plumbing system. A built-in flow-valve reduces water pressure if necessary. The pump draining the washer to stationary tubs, floor drain or drain line has only one moving part; impeller type pump is protected by removable drain screen. All moving parts are enclosed for maximum safety.

BENDIX AUTOMATIC DRYER.—The Bendix dryer is a fully automatic direct-fired dryer in which the products of combustion also are used for the purpose of drying clothes. One model is designed to use natural, mixed, and bottled gas; the other, manufactured gas. Very economical in operation, the dryer is equipped with pressure regulator insuring constant heat input. Both models have a safety cut-off which shuts off gas burner if the pilot goes out. All gas, including pilot, is shut off when the machine is not in use. A thermostat automatically maintains the temperature on a level safe for all types of fabric, and in case of excessive heat a high limit switch cycles off the main burner.

These efficient appliances are products of Bendix Home Appliances, Inc., South Bend 24, Indiana.

NEVAMAR LAMINATE.—Nevamar high-pressure decorative laminate is used as a surfacing material wherever lasting beauty and resistance to hard usage are required. Nevamar complies with all specifications of NEMA. Available in a wide range of patterns and colors, it will be used extensively throughout the new Case Study House. It is stocked locally in large quantities and is a product of the National Plastic Products Company. Warehouse and sales office are located at 2252 East Thirty-seventh Street, Los Angeles.

PREVIOUSLY NOTED:

Allence Fire Hose Stations
Manufactured by W. D. Allen Manufacturing Company, Chicago 6, Illinois
West Coast Office at 2330 West Third Street, Los Angeles 5

American Maid Shower Door
Manufactured by the American Shower Door Company, Inc.
1028 North La Brea Avenue, Los Angeles 38

Aquella Waterproofing material
Manufactured by Prima Products, Inc., 10 East Fortieth Street, New York 16

Ceramic Mosaic Tile
Manufactured by The Mosaic Tile Company, Zanesville, Ohio; distributed in Southern California by The Mosaic Tile Company, 829 N. Highland, Hollywood 38

"Edco" Delayed Action Light Switch
Manufactured by Electric Deodorizer Corp., 9993 Broadstreet, Detroit 4, Mich.

Fasco Wall Ventilator
Manufactured by Fasco Industries, Inc., Rochester 2, New York and distributed through H. E. Gaygill, 409 Second Street, Los Angeles

Fiberglas Insulation
A product of Owens-Corning Fiberglas Corporation, Toledo 1

Gas-Fired Automatic Incinor
Manufactured by Bowser, Inc., Incineration Division, Cairo, Illinois.

Genoerco Doors
Manufactured by the General Veneer Manufacturing Company
8652 Otis Street, South Gate, California

General Water Heater
Manufactured by General Water Heater Corp., 1 East Magnolia Blvd., Burbank, Calif.

Glide-All Sliding Doors
Manufactured by Woodall Industries, Inc., 4326 Van Nuys Boulevard, Sherman Oaks, California

Globe Vanitory
Manufactured by the Globe-Wernicke Company, Cincinnati, Ohio
Distributed by Thomas W. Berger, Inc., 701 American Building, Cincinnati

Lytecaster Lighting Fixtures, Calculite Recessed Lighting
Manufactured by Lightolier Company, Jersey City 5, New Jersey

Milwaukee Fluorescent Bathroom Cabinet
Manufactured by Northern Light Company, 1661 North Water Street, Milwaukee

Modernfold Accordion Doors
Manufactured by New Castle Products, Indiana, and distributed by Modern Building Specialties Company, 579 East Green Street, Pasadena, California

Moen Mixing Faucets
Manufactured by Moen Valve Company, a division of Ravenna Metal Products Corp., 6518 Ravenna Avenue, Seattle 5, Washington

NuTone Products
Manufactured by NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio, and distributed through NuTone, Inc., 1734 South Maple Street, Los Angles 15

Payne Perimeter Heating Unit
Manufactured by the Payne Furnace Company, Monrovia, California; the unit will be installed by La Brea Heating Co., 734 E. Hyde Park Blvd., Inglewood, Calif.

Plexolite
Manufactured by Plexolite Corporation and distributed by
Plexolite Sales Company, 4223 West Jefferson Boulevard, Los Angeles 16

Plugmold
Manufactured by the Wiremold Company, Hartford 10, Connecticut

Portland Cement is manufactured by more than 150 different plants in 34 of the United States and in Canada.

Pumice Aggregate
Crownite is exclusively distributed in California by the Blue Diamond Corp., Los Angeles; Pacific Coast Aggregates, Inc., San Francisco; Squires-Belt Materials Company, San Diego

Ramset Fastening System
Ramset Fastening System, Inc., 12117 Berea Road, Cleveland 11

Revolvador Wardrobes
Manufactured by Coast Store Fixture & Manufacturing Corporation, and marketed by Revolvador Corporation, 1945 North Central Avenue, El Monte, California

Servel Refrigerator
Manufactured by Servel, Inc., Evansville 20, Indiana

Shirley Steel Kitchen Sink and Cabinets
Manufactured by the Shirley Corporation, Indianapolis 2, Indiana

Steelbilt Sliding Glass Doors and Windows
Manufactured by Steelbilt, Inc., 4801 East Washington Boulevard, Los Angeles 22

Superfan Portable Forced Air Blower
Manufactured by Queen Stove Works, Inc.. Albert Lea, Minnesota

Thermodulor Forced Air Heating Controls
Manufactured by Carvell Heat Equipment Company, 1217 Temple Street, Los Angeles 26

Van-Packer Chimney
Manufactured by the Van-Packer Corporation, 209 South La Salle Street, Chicago 4

Western-Holly Automatic Built-in-Gas Cooking Units

Manufactured by Western-Holly Appliance Company, 8536 Hays Street, Culver City, California

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program.

APPLIANCES

• (956) Indoor Incinerator: Information Incinor unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1952.—Incineration Division, Bowser, Inc., Cairo, Ill.

DECORATIVE ACCESSORIES

(426) Contemporary Clocks: Attractive folder Chronopak contemporary clocks designed by George Nelson; 15 crisp, simple, unusual models; one of best sources of information; worth study, file space.—Howard Miller Clock Company, Zeeland, Mich.

• (152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven designs and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FLOOR COVERINGS

(89a) Carpet Strip, Tackless: Full color brochure detailing Smoothedge tackless carpet strip: Works on curtain stretcher principle; eliminates tack indentations, uneven installations. — The Roberts Company, 1536 North Indiana Street, Los Angeles 63, Calif.

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rugcrofters, Inc., 143 Madison Avenue, New York 16, N.Y.

(309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors. —Klearflax Linen Looms, Inc., Sixty-third St. at Grand Ave., Duluth, Minn.

FURNITURE

(138a) Contemporary Furniture, Accessories, Fabrics: Full information complete line top contemporary furniture, accessories, fabrics; Dunbar, Herman Miller, Howard Miller, Eames, Knoll, Pascoe, Glenn, Middletown, Risom, Pacific Iron, Ficks Reed, Nessen, Pechanec, Modern Color, Laverne, Finland House, Ostrom-Sweden, Swedecraft, Hawk House, Kurt Versen, Follis & Goode, Gotham, Milano, Heath, Stimulus, Raymor; offers complete safety on level of authenticity; special attention to mail order phase of business; data belongs in all files.—Carroll Sagar & Associates, 7418 Beverly Boulevard, Los Angeles 36, California.

(169a) Contemporary Furniture—New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces, furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design, quality hardware; careful workmanship; data belongs in all files; send 25 cents to cover cost; Dunbar Furniture Corp. of Indiana, Berne, Indiana.

(168a) Furniture, Accessories, Retail: A remarkably comprehensive selection of contemporary furniture, fabrics and accessories. Emphasis on good design. Equipped for execution of interiors, commercial and residential.—Dan Aberle, 14633 Ventura Blvd., Sherman Oaks, Calif.

(172a) Contemporary Furniture—Clean, simple lines. Foam rubber and steel construction in modern spirit. Sofa-daybed, dining and occasional chairs, dining and coffee tables, stacking stools and accessory pieces. Also grouping of casual utility and storage pieces incorporating imported woven materials expressing the warmth of craftsmanship combined with precision production. All pieces admirably suited for and complimentary to the best in modern living. Modern Color, Inc., 2025 San Fernando Road, Los Angeles 65, Calif.

(167a) Contemporary Danish and Swedish: Finest examples of imported contemporary Danish and Swedish Furniture. Outstanding design and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators.—Pacific Overseas, Inc., 200 Davis Street, San Francisco 11, California.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

(975) Furniture in Kit Form: Information well designed contemporary string, tape chairs in unfinished knocked-down kits ready for assembly; also tables; available by mail order at very reasonable prices; also prefinished at slightly higher prices; well worth investigation. —Calfab Furniture Company, Post Office Box 215, San Gabriel, Calif.

(316) Furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.—Herman Miller Furniture Company, Zeeland, Mich.

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(174a) Information available on contemporary grouping, black metal in combination with wood, for indoor-outdoor use. Illustrated catalogue of entire line offers complete information.—Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces: professional, trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources. —Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N. Y.

(147a) Wholesale Office Furniture: Information: Open showroom for the trade, featuring Desks, Upholstered Furniture, and related pieces. Exclusive Lines, from competitive, to the ultimate in design, craftsmanship, and finish available in the office furniture field. Watch for showing, late this month, of the new modular cantilevered line—an entirely new concept in office engineering. Spencer & Company, 8327 Melrose Ave., Los Angeles, California.

(141a) Contemporary Upholstered Pieces: Information, illustrative data new Palisades Group contemporary upholstered pieces designed by Greta Magnusson Grossman for living rooms, dens; includes sectionals, chairs, sofas; foam rubber construction; also information factory designs including apartment and full scale pieces in foam rubber construction; clean, articulate lines; reasonably priced; well worth appraisal, consideration. Martin Brattrud, Post Office Box 71, Gardena, California.

HARDWARE

• (58a) Single Handle Mixing Faucets: Folder, data Moen single handle handle, off by pressing down; turn to mixing faucets; turns water on by lifting left makes water hot, to right makes water cold; deck-type, wall-type, both old and new sinks, single and divided sinks, kitchen, lavatory, laundry room, bars, special doctors' and dentists' types available; highly practical, precision engineered, well designed; this item deserves close inspection; merit specified for CSHouse 1952.—Ravenna Metal Products Corporation, 6518 Ravenna Avenue, Seattle 5, Wash.

HEATING & AIR CONDITIONING

• (143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans; wall ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heetaire electrical space heeters; wall-attachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electric Products, Inc., Buffalo 3, N. Y.

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(142a) **Residential Exhaust Fans: Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.**

LIGHTING EQUIPMENT

(34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

(170a) Architectural Lighting: Full information new Lightolier Calculite fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvres, pinhole, albalite or formed glass; exclusive "torsiontite" spring fastener with no exposed screws, bolts, or hinges; built-in fibreglass gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or relamp; exceptional builder and owner acceptance, well worth considering.—Pressteel Company, 802 Bancroft way. Berkeley 2, California.

(Z7A) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot; remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units downlites, decorative units, reflector units, fluorescent units, spots, floods strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 419 West Fifty fifth Street, New York 19, New York

(155a) Contemporary Lighting Fixtures: Complete range of fixed and adjustable recessed units, dome lights, lamps; articulate new shapes in modern finishes, reel lights; new concepts in ceiling and wall mounted candelabra fixtures.—Showroom: Gruen Lighting, 8336 West Third Street, Los Angeles, California.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for state, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.—Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N.Y.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

PANELS AND WALL TREATMENTS

(902) Building Board: Brochures, folders Carrco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets ¼" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

(175a) Etchwood and Etchwall; textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 136 East Washington Boulevard, Los Angeles, California.

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38. HIllside 8238.

PLUMBING FIXTURES, ACCESSORIES

(826) Bathroom cabinets: Folder bathroom cabinets, one piece drawn steel bodies, bonderized after forming; also chrome bath accessories and wall mirrors.—F. H. Lawson Company, Cincinnati, Ohio.

(55) Water Heaters, Electric: Brochure, data electric water heaters: good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

ROOFING

(995) Aluma-Life Roofing: Folders, specification data light-weight Aluma-Life roofing; uses aluminum foil, 99.4 per cent pure, between cotton gum base layers with a coating of marble or granite chips of selected colors; rated "A" by National Board of Fire Underwriters, approved by FHA; hurricane specifications; insulation value equals 2" of mineral wool; particularly good for modern design.—Aluminum Building Products, Inc., Route 1 Atlantic Boulevard, Jacksonville 7, Fla.

SASH, DOORS AND WINDOWS

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, California (in 11 western states only).

(901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, P. O. Box 1282, Sacramento, Calif.

(163a) Horizontal Sliding Glass Doorwalls: Unique 8-page brochure—detail and isometric drawings; also 16-page illustrated editorial reprinted from Arts and Architecture; installation and full scale cross sectional details; pioneer and leading producer; top roller-hung and bottom roller types; many exclusive important engineering features; sealed against wind and water; available in hot-dip galvanized, or bonderized under zinc chromate primer; Thermo-glaze, Thermopane and T window units; minimal maintenance; favored by leading contemporary architects; carefully engineered, quality product; completely factory assembled—no loose parts.—Steelbilt, Inc., 4801 E. Washington Blvd., Los Angeles 22, Calif.

SPECIALTIES

• **(106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration; merit specified CSHouse 1952.—New Castle Products, Post Office Box 823, New Castle, Ind.**

(173a) Information: Folding steel bleecher on wheels, easy to move, and requiring no wall or floor anchorage added to line of Beatty Scaffold, Inc. A section 16' long, 9 rows high, seating nearly 99 persons, can be rolled by one man and made ready to occupy in seconds. Another new development is double-fold Rollway bleacher for buildings with lower-than-average ceilings. This is 3'-4' less in height than single-fold bleacher of same capacity. Also new is addition of "jump seat" row to standard Rollway bleacher. This can be pulled out for seating without extending entire structure . . . convenient when small seating section with extra floor space desired.—Beatty Safway Scaffold, Inc., Tunnel Ave. and Beatty Rd., San Francisco, Calif.

• (116a) Packaged Chimneys: Information **Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merit specified CSHouse 1952.—Van-Packer Corporation, 122 West Adams Street, Chicago 3, Illinois.**

(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock swimming pools; nationally known, widely accepted; one of best sources of information on subject. — Paddock Swimming Pools, 8400 Santa Monica Boulevard, Los Angeles 46, Calif.

STRUCTURAL BUILDING MATERIALS

150a) Cofar Reinforcement that Forms: Illustrated catalog, complete details Cofar concrete construction; employs Cofar steel for positive reinforcement and form in concrete floor and roof slabs, completely eliminating conventional positive re-bars, temperature bars and wood forms; tough temper, deep corrugated steel cut to fit building panels up to 14-foot spans, with transverse wires welded across corrugations in manufacture; hot dip heavy galvanizing insures building life permanence. Equally suited to concrete or steel frame construction, Cofar is extensively used in recent tall building construction with important material, time, and cost savings. Cofar, thanks to remarkable economy, is increasingly used for residential first floors; provides attractive non-combustible basement ceiling in residential construction. Approved by West Coast Bldg. Officials Conference.—Granco Steel Products Co. Granite City, Ill.

(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; deliniates grades, features construction uses, physical properties, highlights of utility; tables on nail bearing, acoustics, bending, rigidity, insulation, condensation; full specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

(149a) Steel Roof Deck: Descriptive booklet with physical properties, complete loading tables, suggested specifications Granco Steel Roof Deck; rotary-press formed sheets for uniform pattern; most effective shape, longitudinal ribs 1⅝" deep (same thickness as 2"x4") spaced on 5¾" centers; wide cover width of 28¾"; maximum sheet length 14'-4"; available in 18, 20 or 22 gauge; attractive, durable finish; quick to erect; worth close investigation.—Granco Steel Products Company, Subsidiary of Granite City Steel Company, Granite City, Illinois.

THE OVERALL PLAN OF CIUDAD UNIVERSITARIA

continued from page 21

The principal function of the Overall Plan was to establish the relation between the different volumes of the buildings, determining their height, in accordance with their specific functions; to make uniform the basic materials; to relate colors; etc., in order to arrive at an integration that is harmonious and unified.

The Overall Plan is in its entirety the essential standard for the construction of CU. The solution of the Plan, as in the case of all architectural projects, above all in one so complex and having such diverse elements, required long study.

The architects of the different buildings started their relative studies with the site, fundamental volumes, accesses, relationship to surrounding buildings, and the general lines of the total project. Each particular project was precisely determined, brought into agreement with the Overall Plan, and there was eliminated any repetition of elements likely to be used in other buildings (auditoria, etc.) or services already grouped for general use (shops, warehouses, storerooms, garages).

After the respective architects worked out preliminary plans, successive adjustments were necessary to coordinate the plans with the Overall Plan, adjustments which constitute a sincere work of coordination. This coordination continued throughout the numerous plans, until with just appraisal of all necessities, a satisfactory result was obtained, without sacrificing any of the fundamental exigencies.

At least this gives an idea of the scope of the work, the extent of which can be grasped when it is known that it took three hundred plans to arrive at the formulation of the General Program, which was the basis of the Overall Plan, the coordination of the programs, preliminary plans and special projects. When these were finished and approved by the overall planners, the Director General of Ciudad Universitaria then had the mission of realizing the work.

CIUDAD UNIVERSITARIA DE MEXICO

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There is no university "style," but there is what Lazo calls a "unity in diversity." Architects are given complete liberty in design. The height of the building was determined solely by its use, with classrooms never exceeding three floors, which require no elevator. There are four towers: Administration Building, Science Tower, Philosophy and Letters Tower, and Library.

With so much space, it was questionable in the case of the Administration Building and the Philosophy Tower whether there was any advantage in verticality. However, the horizontal lines are emphasized in all the vertical buildings, especially in the Library, whose architects preferred a horizontal structure but required height for the stacks.

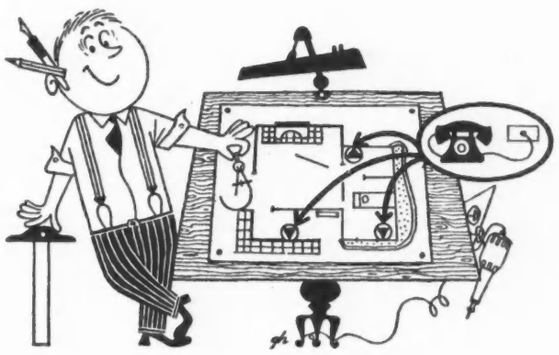
There is similarity in the treatment of the ground floors of most of the buildings. They are open lobbies, shelters from rain and sun, and used as passageways or gathering places. If partitioned at all, it is with glass screens, walls combining glass brick with stone, or a thin concrete curtain raised from the paved floor and stopping short of the ceiling, thus preserving the throughness.

Because of the open lobbies, the buildings have an excellent excuse for avoiding the monumental door. Not one is to be found in the university buildings. Openings, as in the case of the library, are usually broad and of the same character as the building itself.

MATERIALS

Beside the pedregal rock from the site, the most commonly used material is a glass-coated brick developed especially for CU and manufactured in Monterrey. It has three faces and does not require surfacing. It is used on all exterior and interior walls of classrooms.

Other industries are at the service of CU. Mills in Chihuahua and Monterrey roll out sheets of steel which are used, among other things, for making frames for the innumerable series of windows. Every state in the Republic has sent stone to CU. In the Administration Building, the most textured of all, are a dozen or more examples: obsidian from Taxco, marble from Tecali, a pale yellow marble from Iguala, and purple from Tehuacan. Arrays of new materials are tilted against exterior walls, where they are tested by the sun and the eye. Boxes of various colored mosaics for walls stand in the Humanities Building, waiting to prove themselves. Steel frames of the bands of windows on the same building were painted in a series of colors before final selection was made.



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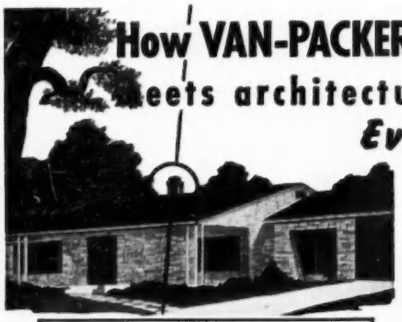

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WALLS.

The Mexican is a superb wall builder. No two walls made even of the rock from the site are alike. Each has its own particular quality. The most elegant is one by the Administration Building. It is composed of prismatic glass, dark gray and white stone from Oaxaca, of varying sizes, some of the blocks recessed, and all exquisitely joined. The wall around the Library garden is of pedregal rock, and the murals in high relief by Juan O'Gorman represent the four suns of the Aztecs.

All of the important buildings have murals by one of Mexico's famous artists: Siqueros, Rivera, Morado, and the mosaic murals on the four faces of the library are by Juan O'Gorman.

PAVING

Not only the wall, but the paving is treated as architecture in Mexico. The Great Plaza is paved with pedregal rock, and the broad areas around the buildings, and in the open spaces under them, are paved in a weave of bricks two meters square, outlined by pedregal chips fitted without mortar. Blocks of pedregal, with grass planted between, is a pleasant compromise between planting and paving. Red concrete defines circulation areas, lanes, tunnels.

PLANTING

The native trees and plants of the pedregal have been carefully preserved, some in nurseries for transplanting later. Trees and plants of Mexico, which have the same character as the pedregal plants, have been brought from all states in the republic. Cactus gardens stab the smooth plazas that lead to the stadium. A double highway is divided by low thick-trunked trees.

MAN AND MACHINE

Carlos Lazo: "Mexico is growing fast. We prepare for growing in many ways. Yesterday workers carried all their materials on their backs. Today they have discovered the machine. It has been quick. We have needed more time to prepare. But we march. That is true of the architect also. The problem of the architect is now the problem of mankind, the common problem: to develop techniques that may be put at the disposal of all."

MUSIC
continued from page 16

preferring to judge between instead of assimilating unlike styles, looking not for the good but always for the best.

So what does the public like? I think I have shown that there is no criterion of public taste or public interest, no limit set on what the public will pay for when it is offered. Louis Kaufman has made a good career of playing new American music and, lately, the unknown Vivaldi concertos. Limits are set by lack of imagination, by routine, by fear of the unknown, by the short-sighted belief that the public will never change from liking the same repertory which, by the great average of growth and death and coming of age, it has always seemed to like.

Enthusiastic newcomers may declare their preference for any music but that of the nineteenth century, their weariness of Beethoven, their abomination of Chopin, Schumann's triviality, the stuffiness of Brahms. They are young in enthusiasm, and their programming will do less harm than that of the cynical oldster who tries to bolster failing public interest by a season of Gershwin, Tchaikovsky, Brahms, and Beethoven.

Do not pay any attention to the gentleman with money in his pockets who will not have the Brahms **Horn Trio** because he does not like the solo horn, or any music written during the last fifty years, or any music composed before the time of Bach and, please, not much Bach. Such prejudices interfere with but are not surrogate for public liking. One can go back through the years we ourselves recall and list the works, once denied to us by prejudice, which are now the too safe staple of the conservative box-office.

"Don't talk of bringing music down to the masses," the late Artur Schnabel wrote (I paraphase). "Bring up the masses to music."

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